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# A musical crusade: Reviving the music of Berlioz's *Benvenuto Cellini* through a comparative statistical, pedagogical, and theoretical analysis

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A Musical Crusade:  
Reviving the Music of Berlioz's *Benvenuto Cellini* Through a Comparative Statistical,  
Pedagogical, and Theoretical Analysis

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A Doctor of Musical Arts document submitted to the Graduate Faculty of

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## Abstract

Much of the operatic music of the eccentric French composer Hector Berlioz (1803-1869) is overlooked, especially from his first full opera *Benvenuto Cellini*. This is due in part to many misconceptions surrounding Berlioz's vocal compositional style, which stem from the political atmosphere at the time of the opera's premiere in 1838 Paris when ill-willed critics renamed it *Malvenuto Cellini*. A general ignorance of this work and its music pervades the world of vocal pedagogy, having been excluded from the standard repertoire anthologies, where it can ironically be the most useful. The research presented in this project comprises original data from pedagogical and aesthetical surveys, as well as analytical comparisons of numerous arias and scenes.

The pedagogical surveys demonstrate that the work is mostly discounted or unknown among nationally respected pedagogues, who almost never assign any of these arias or scenes to their students. Yet, the aesthetical surveys show an appreciation of the music from an unbiased populous. Additionally, a study of the international production history of this opera, including cost and revenue statistics, supports the perpetuated trend of undeserved negativity towards *Benvenuto Cellini* when these supposed deterrents do not inhibit productions of other highly expensive or lesser-known operas. A microcosmic analysis of audition data furthers the idea that the world of vocal pedagogy is married to a canon of arias, which leaves little room for repertoire diversity or experimentation for voice students and creates an educational gap in their lack of exposure to this music. As pedagogical tools, respected voice professors almost universally use specific styles of arias and scenes from different eras and cultures to teach their students technical, musical, and dramatic stage concepts. In the case of nineteenth-century French



Romanticism, the diverse music from *Benvenuto Cellini* fulfills these needs and also incorporates Italianate influences, while simultaneously serving as a reference point for succeeding Germanic declamatory style. It encapsulates Romantic thought and factors into the plethora of works that feature the life of Renaissance Mannerist sculptor, Benvenuto Cellini (1500-1571). Comparative analyses of arias and scenes from Berlioz's opera to the works of other composers included in the standard repertory, such as Mozart, Rossini, Meyerbeer, Donizetti, and Verdi, elucidate the equivalent quality and invaluable importance of this music.

## INTRODUCTION

French composer Hector Berlioz (1803-1869), widely known now for his instrumental music, had a lifelong obsession with the operatic genre, which infused the dramatic element apparent in so many of his works outside of this realm. The attention paid to his operatic works is much less than it should be, despite scholarly acknowledgment declaring, “Berlioz adopted and moulded in a highly original way the grand opera form.”<sup>1</sup> Berlioz’s surviving operatic trajectory begins with his then infamous work, and the subject of this research, *Benvenuto Cellini* (1838).<sup>2</sup>

After winning the *Prix de Rome* in 1830, Berlioz traveled throughout Italy, which inspired the subject of his first full opera *Benvenuto Cellini*. Nevertheless, the 1830s were financially difficult for the Berlioz, so as one of music’s most tenacious and vivacious composers, he set his sights on the grand stage of the Paris Opéra in 1836 in order to solidify his place as a respected composer and to improve his financial situation. Having already worked on two operas, *Estelle et Nemorin* and *Les francs-juges* (1833-36), with the latter falling in the few years prior to *Benvenuto Cellini*, it is clear that operatic ambitions were weighing heavily on his mind.

Grand opera was a musical phenomenon, and it was at its greatest height during the 1830s-1840s. This operatic style developed out of the changes rendered by the French Revolution, where festivals, spectacle, and nationalistic choral hymns meant to be sung

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<sup>1</sup> M. Elizabeth C. Bartlet. "Grand opéra." *Grove Music Online*. Oxford Music Online. Oxford University Press, accessed April 10, 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/11619>.

<sup>2</sup> For biographical material on Hector Berlioz, see Hugh Macdonald, “Berlioz, Hector.” *Grove Music Online*, <http://www.oxfordmusiconline.com>.

by the masses reigned supreme.<sup>3</sup> Many different styles of opera were happening simultaneously in Paris, such as *tragédie lyrique*, *opéra-comique*, *opéra semi-seria*, and Italian opera (with the reopening of the *Théâtre Italien* in 1801). A revival of opera seria began in 1811. According to scholars Donald Grout and Hermine Williams, French opera around the turn of the century and into the early nineteenth century featured,

the grandiose, whether in sentiment or in outward form...more specifically romantic was the intermixture, in both libretto and music, of elements formerly thought to be incongruous...the form of the *opéra-comique* (that is spoken dialogue instead of recitative) used for deadly serious plots—which, however, admit occasional comic scenes and characters and musical numbers in the grand style of the *tragédie lyrique* side by side with the simple popular song types of the *romance* and *couplets*.<sup>4</sup>

Grand opera also featured elements such as “local color,” or exoticisms in music that are integral to the plot and not merely used for background setting. Tableau scenes and clever dénouements were expected. Large ensembles and choruses were used in greater proportion than in other operatic forms, and in general, the extensive use of resources—large casts and orchestras, elaborate sets and costumes, innovative staging and interwoven ballets—was the expectation. The subjects chosen for grand opera were meant to be epic and heroic in nature, often from antiquity and/or intended to comment on modern issues. Hervé Lacombe adds, “Despite its tangential divertissements, *grand opera* was characterized by grandeur and pathos.”<sup>5</sup> Similarly, William L. Crosten notes that grand opera followed the lead of Romantic-era thought and rooted itself in literature

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<sup>3</sup> Donald Jay Grout and Hermine Weigel Williams, *A short history of opera*, 4th ed. (New York: Columbia University Press, 2003) 335.

<sup>4</sup> Grout and Williams, *A Short History*, 346.

<sup>5</sup> Hervé Lacombe, *The Keys to French Opera in the Nineteenth Century* (Berkeley: University of California Press, 2001), 239.

to pursue a “more definite, picturesque language...impelling Meyerbeer to extend greatly the color and expressive range of the opera orchestra.”<sup>6</sup> Plots were meant to highlight the drama that was susceptible to quick contrasts and the grotesque. These dramatic needs were supported by the music which became longer and more complex. The rise of these ideals became fully realized through the efforts of Louis Véron, the director of the Paris Opéra; Eugène Scribe, the ingenious librettist for some of the greatest grand operas by Auber, Meyerbeer, and Halévy; Pierre Cicéri, the creative set and costume designer; and the composer Giacomo Meyerbeer, whose music embodied the main elements of grand opera.<sup>7</sup> A relatively quick succession of monumental grand operas began in 1828 with Auber’s *La Muette de Portici*, followed by Rossini’s *Guillaume Tell* in 1829, Meyerbeer’s *Robert le diable* in 1831, Halévy’s *La Juive* in 1835, and Meyerbeer’s *Les Huguenots* in 1836—the year of Berlioz’s serious operatic focus.

But the Paris Opéra was also a place of politics and money. The elite helped to fund the institution and also used it as a networking vessel for their own benefit. Scholar David Cairns writes, “The Paris Opéra was a famous death-trap. Berlioz was by no means the only composer who found it a “nest of adders,” round which one trod with extreme wariness.”<sup>8</sup> Berlioz also later called the house, “the enemy of music.”<sup>9</sup> The struggle to

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<sup>6</sup> William L. Crosten, *French Grand Opera: An Art and a Business* (New York: Da Capo Press, 1972), 3-4.

<sup>7</sup> Grout and Williams, *History*, 354.

<sup>8</sup> David Cairns, *Berlioz. Servitude and Greatness 1832-1869* (Berkeley: University of California Press, 2000), 162.

<sup>9</sup> Ibid.

win a place as the composer of an opera for the house in addition to getting the work produced was immense, as Berlioz would soon discover.

Despite having François Habeneck at the podium and the great Louis-Gilbert Duprez singing the title role, Berlioz's first work in this genre, *Benvenuto Cellini*, was a complete failure, even earning the title of *Malvenuto Cellini* by biased critics.<sup>10</sup> This unfortunate circumstance, even after some efforts to revive the work, has continually tainted conceptions of this opera. Production difficulties aside, the music itself is too valuable to remain in obscurity in the operatic world. The music is exciting and innovative and has been recognized as such in the orchestral world, where the *Benvenuto Cellini* overture and the *Le carnaval romain* overture (consisting of music from the Act II carnival scene in this opera) frequently appear on concert programs. Despite its popularity in the orchestral realm, Berlioz's opera *Benvenuto Cellini* remains infrequently produced, especially in comparison to other grand operas like Verdi's *Aida* (1871). As this thesis demonstrates through a collection of current statistical data, most of its musical numbers are captivating and share common traits with other famous arias of the era, yet, they are not included in any of the standard repertoire books for vocal categories, such as soprano, mezzo-soprano, baritone, tenor, or bass. In fact, almost none of Berlioz's arias from any of his operas are included in these accessible anthologies, which is truly a musical injustice.<sup>11</sup> Though his last opera, *Béatrice et Bénédict* (1862), is performed more

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<sup>10</sup> The name became popularized through a satirical cartoon image published in the *Caricature provisoire* on November 1, 1838. A scan of the image can be found at: <http://www.hberlioz.com/Cartoons/cartoons1.htm>.

<sup>11</sup> The author has discovered only two instances of a Berlioz opera aria(s) being included in an anthology outside of a specific score. The Bärenreiter Opera Kaleidoscope for Soprano includes Dido's aria from *Les Troyens*:

frequently than *Benvenuto Cellini* and certainly shares a lighter compositional kinship with the earlier opera, its musical numbers are also needlessly in obscurity. Even if modern productions of this opera are less frequent occurrences, this vocal music should at least be heard regularly in concert settings, recitals, and scenes programs.

Following Berlioz's own zealous determination to mount and campaign for his own works, I have undertaken to continue his crusade in the hopes of reviving his operatic music, especially that of *Benvenuto Cellini*. My initial curiosity in the current state of *Benvenuto Cellini* productions led to further research on the work and the subsequent misconceptions and rejections associated with it (most of which began from the hostility of the politics of the Paris Opéra at the time of the work's premiere). In his article "The Original 'Benvenuto Cellini'," Macdonald writes, "anything that Meyerbeer's Paris rejected offers a challenge to our taste and intellectual receptiveness," a statement with which I heartily agree and which fueled my investigation.<sup>12</sup> The root of intensive modern Berlioz research began in 1950 with Jacques Barzun's *Berlioz and the Romantic Century*, and has since continued in various articles, books, and essays through renowned scholars such as Hugh Macdonald, Julian Rushton, David Cairns, and D. Kern Holoman. This was also the time when performances of Berlioz's grandest opera, *Les Troyens* (1858), began to grow in frequency, most notably beginning with a staging by the Glasgow Grand Opera in 1935, Sir Thomas Beecham's 1947 concert recording with

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<https://www.baerenreiter.com/en/shop/product/details/BA8828/> and multiple instances in Roger Nichols's anthologies of French Operatic Arias from the 19<sup>th</sup> century for each vocal category: <http://www.edition-peters.com/product/french-operatic-arias-for-soprano19th-century-repertoire/ep7552?TRE00000/>.

<sup>12</sup> Hugh Macdonald, "The Original 'Benvenuto Cellini,'" *The Musical Times* 107, no. 1486 (1966): 1042. doi:10.2307/952856.

the Royal Philharmonic Orchestra and the BBC Chorus, Rafael Kubelík's production in 1957 at Covent Garden, and finally a staging at the Paris Opéra in 1961. I had the good fortune to personally consult with both Dr. Rushton and Dr. Macdonald on this project, and their input has been invaluable.

A review of secondary literature reveals the importance of this opera's music, which is substantiated by numerous scholars, adding verisimilitude to my crusade. Ora Frishberg Saloman argues for the high merits of certain numbers in *Benvenuto Cellini* in her essay "Literary and Musical Aspects of the Hero's Romance in Berlioz's *Benvenuto Cellini*."<sup>13</sup> Furthermore, the historical lineage and Berlioz's profound effect on other composers whose vocal music is a part of the standard repertoire is studied in Gerald E. H. Abraham's article, "The Influence of Berlioz on Richard Wagner," and Richard Langham and Caroline Potter's book *French Music Since Berlioz*. In 1975, Holoman compiled the known research on Berlioz and wrote a report of "The Present State of Berlioz Research," which took into account intended doctoral theses, though few exist even now.<sup>14</sup> All of these scholars and sources support Berlioz and acknowledge his compositional prowess in the vocal world as much as in the symphonic musical domain.

Under the larger umbrella of Berlioz's operatic works, this project continues in a subsidiary branch pursuing current Berlioz research in regards to *Benvenuto Cellini*, a topic only partially discussed in two other dissertations—Miriam Lensky's

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<sup>13</sup> Ora F. Saloman, "Literary and Musical Aspects of the Hero's Romance in Berlioz's *Benvenuto Cellini*," *The Opera Quarterly* 19, no. 3 (2003): 401-16, Accessed March 3, 2016, doi:10.1093/oq/19.3.401.

<sup>14</sup> D. Kern, Holoman, "The Present State of Berlioz Research," *Acta Musicologica* 47, no. 1 (1975): 31-67, doi:10.2307/932326.

“Characterization in the dramatic works of Hector Berlioz” and Jeffrey Langford’s “The operas of Hector Berlioz: their relationship to the French operatic tradition of the early nineteenth century.”<sup>15</sup> Lensky’s article primarily focuses on the psychology of Teresa, the leading heroine in the opera, and her proposal of Berlioz’s use of a specific musical theme (or leitmotif) for this character. Langford’s work is much more substantial in regard to the opera itself and a discussion of its history. He focuses on the dramatic content, the various versions and how those tableaux affect the structure of the operas place between the *comique* and grand genres. Aside from these two contributions to the literature, only four other dissertations focus on Berlioz’s operatic music, and they all revolve around *Les Troyens*. This thesis delves specifically into the practical application of the music in pedagogical instruction, performance opportunities, and the current state of productions. These ideas are supported through empirical evidence collected in various pedagogical and aesthetic surveys and an analysis of Berlioz’s arias to those conventions of his contemporaries.

After a brief introduction in Chapter 1 to the background of the opera, its origins, production process, and historical fate, Chapter 2 delves into production issues regarding the opera and its performance history, as well as modern reception of the work. Because Verdi’s *Aida* is such a popular grand opera that is frequently performed today, I endeavored to contact nearly 100 national and international opera houses to gather

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<sup>15</sup> Miriam Lensky, "Characterization in the Dramatic Works of Hector Berlioz," Order No. U095180, University of Leeds (United Kingdom), ProQuest Dissertations Publishing, 1997.

Jeffrey Alan Langford, "The Operas of Hector Berlioz: their relationship to the French operatic tradition of the early Nineteenth Century," Order No. 7824739, University of Pennsylvania, ProQuest Dissertations Publishing, 1978.



statistical information about the number of performances of both *Aida* and *Benvenuto Cellini*. The data amassed focused on production costs and revenues in order to address assumed financial stress when producing Berlioz's work. This chapter also extends into the realm of aesthetics, where three surveys were completed by anonymous subjects comparing their preferred tastes for specific arias. The soprano arias were surveyed separately from the tenor arias, and a new aria enters into the latter portion of this research. The original aria, "Ah! que l'amour une fois dans le ciel" (Ah! That love once in heaven), was compared to the aria it was later replaced by, "Entre l'amour et le devoir." This data intends to show an example of potential future research, perhaps if paired with Saloman's approach, to choosing which aria or substitute aria would be most successful in performance from the audience's perspective.

The brief, but insightful research presented in Chapter 3 is essential to the ensuing chapters. This section deals with standard vocal repertoire anthologies and attempts to review their contents, which lack Berlioz's arias but include many from his contemporaries. Continuing with this idea, Chapter 4 presents an extended comparison of specific Berlioz soprano and tenor arias from *Benvenuto Cellini*, "Entre l'amour et le devoir" (Between love and duty) and "La gloire était ma seule idole" (Glory was my only idol), respectively, to arias from Meyerbeer's *Les Huguenots*, Donizetti's *La Favorita*, and Verdi's *Aida*. These analyses show that Berlioz's musical construction is of equivalent quality to his colleagues' works and is equally deserving of scholarly and performance attention.

Finally, in Chapter 5, data from a pedagogical survey illuminates the frequent misconceptions surrounding Berlioz's operatic music (specifically *Benvenuto Cellini* and

even his *Béatrice et Bénédict*). To gather this data, I contacted 80 of the most renowned vocal pedagogues across the United States and asked them to detail how frequently they assign arias by Berlioz, if they had ever assigned the seven aforementioned arias, and if they owned or used the Roger Nichols anthologies, which are of the only repertoire books to include a few Berlioz arias. In the second part of the pedagogical study, I analyzed and studied Gioachino Rossini's famous aria for "Una voce poco fa" (A voice just now) for Rosina from *Il barbiere di Siviglia* (1816), and compared it to both of the Berlioz soprano arias. Because the Rossini aria is assigned so often, this section was meant to highlight the advantageous use of Berlioz's operatic repertoire in vocal pedagogy.

Berlioz's music regularly comprises standard forms, such as the *romance* or cavatina-cabaletta frameworks, and also features basic vocal styles of legato and coloratura singing, which make the arias perfect as pieces of pedagogical instruction. The third section in this chapter addresses the music's potential for pedagogical use in opera scenes programs through a look at other standard forms for operatic numbers, such as two-part duets and three-part "drinking" songs, and then evolves into a comparative analysis of Mozart's trio from *Le nozze di Figaro* "Susanna or via sortite" and Berlioz's trio "Ô mon Bonheur" to underscore the similarities prevalent in Berlioz's ensemble writing to accepted standard scenes used in these programs. The last chapter proposes a few avenues for further research related to that presented here. This document intends to illuminate Berlioz's multifaceted operatic compositional style apparent in the vocal music his first opera, *Benvenuto Cellini*, which should be integrated into the standard repertoire and used for historical, pedagogical, and aesthetical purposes.

## CHAPTER 1

### BACKGROUND OF *BENVENUTO CELLINI*: THE MAN AND THE OPERA

Suggested to him by Alfred de Vigny, Berlioz's subject for this characteristic opera was the self-aggrandizing Italian sculptor and goldsmith, Benvenuto Cellini (1500-1571). Cellini's autobiography contains many fantastical stories of travel and bravery, murder and seduction.<sup>16</sup> He won favor with the elite, including numerous popes and dukes, who sometimes commissioned his artistic works. The most famous of his works is *Perseus with the Head of Medusa* (1545), a 10-foot bronze Mannerist sculpture. In his autobiography, Cellini details the time-consuming laborious process of creating this work, which is a focal point throughout Berlioz's opera and becomes most prominent in the plot of the final act. Cellini's autobiography was extremely popular at the time of Berlioz's composition, but the historical Cellini is not as respectable as the more Romantic Cellini presented in Berlioz's opera.<sup>17</sup> Perhaps Berlioz altered the character as a conformation to grand opera standards, but many scholars have conjectured that Berlioz more likely saw himself as the artistic hero and molded Cellini's character to fit this ideal.<sup>18</sup> Cellini's memoir, which consists of a series of his writings from 1558-1563, has

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<sup>16</sup> Benvenuto Cellini, *The autobiography of Benvenuto Cellini*, trans. Anne Macdonell, ed. David Ekserdjian (London: Everyman's Library, 2010).

<sup>17</sup> For a plot Summary of *Benvenuto Cellini*, please see one of these sources:

<http://www.metopera.org/Discover/Synposes-Archive/Benvenuto-Cellini/>

D. Kern Holoman, "Benvenuto Cellini," *The New Grove Dictionary of Opera*, *Grove Music Online*, *Oxford Music Online*. Oxford University Press, accessed April 11, 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/O003760>.

<sup>18</sup> James Haar, "Berlioz and the 'First Opera,'" *19th-Century Music* 3, no. 1 (1979): 32-34, doi:10.2307/3519820.

been referenced or used as a premise for works by Dumas, Balzac, Hugo, Saint-Säens, Ira Gershwin and Weill, Twain, Melville, and Hawthorne, to name a few.<sup>19</sup>

Berlioz had to work tirelessly for most of his life promoting his music and faced many obstacles in doing so, whether that be fighting with his father over his career or with Cherubini to let his works be heard or relentlessly harassing the Paris *Opéra* to even consider his musical creations. Berlioz worked hard to become self-sufficient and held various odd jobs throughout his career to support himself and his family, such as writing articles for the *Revue et gazette musicale* and the *Journal des Débats*, working at the Conservatoire library, and singing in chorus groups around Paris, and he was also extremely active in organizing concerts for his own music throughout the latter part of the 1820s. Berlioz's operatic realization of the autobiography did not start as a work for the *Salle le Peletier* theater, however. It was originally intended as a piece for the *Opéra-Comique* and included dialogue, but it was rejected there, and the dialogue eventually had to be set to music to fulfill the demands of the *Opéra*, thus Berlioz's creation of an *opéra semi-seria*.<sup>20</sup>

Leading up to the premiere of *Benvenuto Cellini*, Berlioz knew the experience would be difficult. In his *Memoirs* he stated, "I am at the crisis point of my career and of my life."<sup>21</sup> As a journalist and music critic at the *Journal des Débats*, Berlioz had

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<sup>19</sup> These specific works include: *L'Orfèvre du roi, ou Ascanio* (Dumas); *Ascanio* (Saint-Säens); *La Peau de chagrin* (Balzac); *The Firebrand of Florence* (Gershwin and Weill); *Adventures of Huckleberry Finn*, *The Prince and the Pauper*, and *A Connecticut Yankee in King Arthur's Court* (Sawyer); *Moby Dick* (Melville); *Les Misérables* (Hugo); *Rappaccini's Daughter* (Hawthorne).

<sup>20</sup> Macdonald, "The Original 'Benvenuto Cellini'," 1045.

<sup>21</sup> Cairns, *Servitude*, 160.

unfortunately garnered numerous enemies and faced the jealousy of other artists and writes in a letter to Ludwig Rellstab on March 31, 1838, “My unfortunate position as a music critic...makes me a host of enemies here [Paris].”<sup>22</sup> The opera went into rehearsals on March 15, 1838 with Halévy, the famed composer of *La Juive*, as the chorus master, Henri Duponchel as the director, and François Habeneck as the conductor. After the retirement of tenor Adolphe Nourrit, the illustrious Gilbert Duprez was chosen for the role of Cellini. Regardless of this competent force of musicians and artists, there were rumors from very early on in the process that the opera would be a failure. Berlioz remained positive, but he knew that the premiere would be perilous because of his enemies, who would be there trying to force its failure. His sentiments are evident in a letter to his father just days after the premiere:

The changes made to the opera [due to the public being upset at the premiere] meant so much reworking that I’m completely exhausted. But the worst is over. I hope that neither you nor my sisters will be unnecessarily worried by this storm. You must have seen it coming as I did. It was inevitable. We just had to remain masters of the field, and we did so more easily than I expected with respect to the furious enemies I’ve made over many years because of my pamphlets, the protection afforded me by the *Débats*, the sort of music I write and the jealousies of the critical profession. And they were all there at the Opéra that day.<sup>23</sup>

Berlioz cared little about what the critics said and only hoped to win over the general public, to which scholar David Cairns states, “He might just have done it if *Benvenuto Cellini* had been given a chance to establish itself. The hostile critics duly did their worst [...] but others were enthusiastic. [...] In any case, the score was its own best defense. It

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<sup>22</sup> Hector Berlioz, *Selected letters of Berlioz*, ed. Hugh Macdonald, trans. Roger Nichols (New York: Norton, 1997): 152.

<sup>23</sup> Berlioz, *Selected letters of Berlioz*, 155.

simply needed hearing.”<sup>24</sup> *Benvenuto Cellini* premiered on September 10, 1838, and closed after only three more performances and was never heard at the Opéra for at least another 135 years.

Berlioz provided many reasons for its failure, as have many scholars. The libretto by Leon de Wailly (1804-1878) and Auguste Barbier (1805-1882), whom Berlioz asked to write it, is often blamed for its crudeness. Berlioz took to writing his own librettos after that. For Berlioz, however, it was his enemies and those at the Opéra that were at fault.

He writes:

According to what even our common friends say, their work does not possess the elements required for what is considered a well-made drama. But I liked it, and to this day I am unable to see in what way it is inferior to so many others that are performed every day. At that time Duponchel was the director of the Opéra; he regarded me as a kind of lunatic whose music could not fail to be anything but a tissue of extravagances. Still, to *please the Journal des Débats*, he agreed to hear a reading of the libretto of *Benvenuto*, and appeared to like it. He then went round saying to everybody that he was putting this opera on stage not because of the music, which he was sure would be absurd, but because of the book, which he found delightful. He did indeed put the work into rehearsal, and I will never forget the agonies I had to endure during the three months that were devoted to it. The indifference and distaste manifested during the rehearsals by most of the actors, who were already expecting a fiasco, Habeneck’s ill-will, the secret mutterings that went round the theatre, the stupid comments of all those illiterate people on some expressions in the libretto, which was so different in style from the flat and insipid prose of Scribe’s school – all this pointed to a general hostility against which I was powerless, and I had to pretend not to notice anything.<sup>25</sup>

The work was slightly more successful abroad with Franz Liszt and Hans von Bülow’s revival of the opera in Weimar in 1851, albeit with numerous revisions, but it never

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<sup>24</sup> Cairns, *Servitude*, 163.

<sup>25</sup> Hector Berlioz, "Hector Berlioz: Mémoires - Chapitre 48," The Hector Berlioz Website, December 1, 2005, Accessed February 08, 2017, <http://www.hberlioz.com/Writings/HBM29.htm>.

succeeded the way Berlioz had intended it to during his lifetime.<sup>26</sup> It was an incredibly important work to him, as evidenced by the many revisions he made to the score—some by choice, some due to the demands for cuts and additions by the Opéra directors and by the singers, and some at the request of friends such as Liszt and Bülow. The most respectable scholarly edition exists in Hugh Macdonald's compilation of all three versions: Paris 1, Paris 2, and Weimar.<sup>27</sup>

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<sup>26</sup> Cairns, *Servitude*, 163-167.

<sup>27</sup> Hugh Macdonald, *Hector Berlioz New Edition of the Complete Works, Benvenuto Cellini*, Kassel: Bärenreiter, 2005.

## CHAPTER 2

### PRODUCTION ASPECTS, PERFORMANCE HISTORY, AND AESTHETICS

Modern performances of *Benvenuto Cellini* have seldom been undertaken, and the 2018 production at the Opéra National de Paris may mark the first full revival since its premiere. It is undoubtedly a larger work, so in some cases this lack of production is for legitimate reasons, such as the size of the performance location and the cost of hiring a large number of musicians. In my correspondence, many directors, however, cite a lack of familiarity with the work and an expectation of low box office sales as the main deterrents to producing this opera. One artistic director (wishing to remain anonymous) said the following when asked why his house had never produced the work: “I am afraid I don’t “know” the piece all that well to speak of its musical deficiencies. It’s Berlioz’s first opera-and as you can imagine; first efforts often have flaws that compositionally get worked out in later works. It’s also a fairly big piece that needs sizeable forces...which often precludes it from being done by smaller companies.”<sup>28</sup> With this ideology, it is interesting then that this same opera house has produced many “first works” such as Mascagni’s *Cavalleria rusticana* and Beethoven’s *Fidelio*, a variety of less familiar operas like *Andrea Chenier*, *Adriana Lecouvreur*, and *La battaglia de Legnano*, and many works of grand proportions, such as *Faust*, *Manon*, *Boris Godunov*, *Don Quichotte*, and *Attila*.<sup>29</sup>

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<sup>28</sup> Christian Cox, e-mail message to author, April 13, 2016.

<sup>29</sup> For the protection of requested anonymity, the details regarding this assertion are documented but not revealed here.



Some critics have raised other objections based on supposed musical deficiencies, primarily of the work's second act (though few operas are completely unflawed), but if these deficiencies affect the lack of full productions of *Cellini*, they should not be just cause to overlook the stunning musical moments in the work, of which there are many.<sup>30</sup>

In his book, *Literature as Opera*, Gary Schmidgall writes the following of the work:

The 'other' opera is emerging only slowly from oblivion. This situation must eventually be righted, for *Benvenuto Cellini* is among the finest neglected masterpieces of the lyric stage. It has the consistent human and musical interest of a *Carmen* or *Rigoletto*. *Die Meistersinger* and *Boris Godunov* are hardly more immense in orchestral panorama. Though its plot does not unwind as smoothly and credibly as *Le nozze di Figaro* or *Il barbiere di Siviglia*, *Cellini*'s charm, verve, and wit are on nearly the same level. Berlioz's immense opera of his youth (as *Les Troyens* is of his somber twilight) is more: an archetypal Romantic opera and, along with Rossini's *Guillaume Tell*, a unique blend of Italian bel canto vocal style with the scenic traditions of French grand opera. *Cellini* is one of the first operatic expressions of the rights of the individual as against those of society and contemporary morality.<sup>31</sup>

Schmidgall's assertions are now thirty-six years old, and many musicians are still unfamiliar with this rousing work. However, the number of productions of this opera has nearly doubled since 1996—though still low in comparison to some other grand works—but there does appear to be a small upward trajectory in that regard. Arguably the most performed grand opera today is Verdi's *Aida*, which was the basis for choosing it as a comparison to Berlioz's work. The author has collected original data from a variety of cooperating opera houses worldwide on the number of performances of these two works since their premieres. This data is compiled in Table I, which details each opera house

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<sup>30</sup> D. Kern Holoman, "Benvenuto Cellini," *The New Grove Dictionary of Opera*, *Grove Music Online*, *Oxford Music Online*, accessed January 24, 2016, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/O003760>.

<sup>31</sup> Gary Schmidgall, *Literature as Opera* (New York: Oxford University Press), 152.

and the year or years of given productions.<sup>32</sup> The research system, *Operabase*, was also consulted to supplement the data. Luckily, Berlioz was fortunate enough to have supporters of the work in his own lifetime, who encouraged him amidst the critical opposition.<sup>33</sup> It seems that this negative criticism has unfortunately loomed over the work for centuries and is apparent in the low number of performances—174 of *Cellini* to 9,221 of *Aida*.

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<sup>32</sup> The citations of the e-mail correspondence that provided this data are included in the bibliography of this document.

<sup>33</sup> Cairns, *Servitude*, 165.

Table I. Collected Data of the Number of Performances of *Aida* and *Benvenuto Cellini*

<b>Opera House</b>	<b># of <i>Aida</i> shows</b>	<b>Year(s) or timespan of years</b>	<b># of <i>Benvenuto Cellini</i> shows</b>	<b>Year(s) or timespan of years</b>
Royal Danish Theater	1	2005	0	
Salzburger Festspielfonds	12	1979-1980	6	2007
Dresden Semperoper	284	1876-2003	22	1888, 1897, 1903, 1928-1929
Opera de Montreal	4	1986, 1994, 2001, 2006	0	
Wolf Trap Opera	1	2015	0	
Pittsburgh Opera	31	1947-2013	0	
Los Angeles Opera	2	2000 & 2005	0	
Central City Opera	14	1950s-1970s; 1980	0	
Opera Colorado	3	1986, 1995, 2015	0	
Teatro la Fenice	137	1881-1998	0	
San Francisco Opera	53	1925-2011	0	
Arizona Opera	4	1984, 1991, 1998, 2011	0	
Sarasota Opera	13	2015-2016	0	
Teatro dell'opera di Roma	918	1881-2011	12	1995 and 2015
Bayerische Staatsoper	679	1887-2009	13	1889, 1903, 1910
Wiener Staatsoper	1007	1874-2016	5	1911
The Metropolitan Opera	1149	1883-2015	8	2003-2004
<b>OPERABASE DATA</b>	4909	Since 1996	108	Since 1996
<b>TOTALS</b>	9221		174	

Another issue to address is that of the financial burden that *Benvenuto Cellini* would cost. As mentioned previously, this complaint is cited as a deterrent for performing the work. A further piece of data collected by the author includes the average production costs and average revenue from ticket sales for *Aida*, which total \$858,544 and \$652,906, respectively. With the option of contemporary productions performing *Cellini* in more modern dress with scaled-down set designs, such as the Salzburg Festival production in 2007, it is hard to imagine that the production cost would exceed the average amount for *Aida* productions, negating the asserted issue.<sup>34</sup>

Despite all of the doubts surrounding the work, most of the modern productions of *Benvenuto Cellini* have experienced great success. In his diary account of the rehearsals and performances of singing the title role in the 2002 Zurich production under Maestro John Eliot Gardiner, tenor Gregory Kunde writes, “I’m glad and relieved that the public enjoyed the opening so much! They seemed to become more enthusiastic as the night progressed. Everyone in the production was delighted with the response.”<sup>35</sup> Critic Jay Nordlinger said of the Salzburg Festival production, “Frankly, it was fun!”<sup>36</sup> And similarly, Stephen Hastings claimed, “The decision to open the new season with a work set in Rome but never performed before at the Teatro dell’Opera—Berlioz’s *Benvenuto*

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<sup>34</sup> Jay Nordlinger, “Salzburg Chronicle,” *New Criterion* 26, no. 3 (October 2007): 55-59, accessed March 3, 2016, <http://search.ebscohost.com/login.aspx?direct=true&AuthType=ip,cookie,url,cpid,uid&custid=s8863137&db=ofm&AN=505234510&site=eds-live&scope=site&authtype=ip,uid>.

<sup>35</sup> Gregory Kunde, “Benvenuto Cellini in Zurich: A Rehearsal Diary,” *The Opera Quarterly* 19, no. 3 (2003): 426, accessed March 3, 2016. doi:10.1093/oq/19.3.417.

<sup>36</sup> Nordlinger, “Salzburg Chronicle,” 58.

*Cellini*—proved a happy one.”<sup>37</sup> Lastly, David Cairns writes that the music of *Cellini* is “so exuberantly inventive that a good production can sweep away the best-founded objections, as happened at the Lyon Berlioz Festival in 1988, when you were made to forget that *Benvenuto Cellini* had ever been a problem opera.”<sup>38</sup> The piece is obviously attractive to performers, critics, and audience members-alike, which is further cause to advocate for integrating this opera into the more standard operatic repertoire.

One additional aspect to support the attractiveness of this music to performers and audience is to assess its aesthetic value. Musical aesthetics have long been a matter of importance to scholars, composers, performers, and the general public, whether consciously or not, and they undoubtedly factor into the initial success of a work. For instance, as far back as Ancient Greece, there is evidence from various writers, such as Aristotle and Plato, of the effect of music on human emotions and psychology. Some years after the publication of Arthur Schopenhauer’s ideas on the subject, his topic was the source of a heated debate between renowned critic Eduard Hanslick and composer Richard Wagner. Similarly, a revolution of ideas in the twentieth century with musicologists such as Peter Kivy, Jerrold Levinson, and Stephen Davies greatly contributed to the field.<sup>39</sup> Aesthetics may seem like an unimportant avenue to study

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<sup>37</sup> Stephen Hastings, “In review: From around the world,” *Opera News* 59, no. 16 (1995): 55, accessed March 3, 2016, <http://search.ebscohost.com/login.aspx?direct=true&AuthType=ip,cookie,url,cpid,uid&custid=s8863137&db=f5h&AN=9505071756&site=eds-live&scope=site&authtype=ip,uid>

<sup>38</sup> Cairns, *Servitude*, 115.

<sup>39</sup> In addition to other sources, these scholars’ ideas on musical aesthetics can be found in the following works: *Musical Meaning and Expression* (Davies); *Music, Art, and Metaphysics* (Levinson); *Authenticities: Philosophical Reflections on Musical Performance* and *Sound Sentiment: An Essay on the Musical Emotions Including the*

because such results are subjective and more theoretical than numerically analytical, but aesthetic perception, even if it is a less tangible concept, plays a key role in the success or failure of an opera production.

In regards to current aesthetics, I endeavored to evaluate how Berlioz's operatic arias are received today. During his own lifetime, Berlioz was fortunate enough to have some highly esteemed aesthetic supporters of his works—including *Benvenuto Cellini*—such as Franz Liszt, Hans von Bülow, Niccolò Paganini, and Victor Hugo. Other advocates included the brilliant French pianist, composer, teacher, and Beethoven specialist, Marie Jaëll; the Escudier brothers, who were the major French publishers of all of Verdi's operas; and Jules Janin, an in-demand music critic and fellow journalist at the *Journal des Débats*.<sup>40</sup> All of these revered artists enthusiastically supported Berlioz's first operatic endeavor, believing it to be of high merit. Liszt and Bülow believed in it so adamantly that they, with Berlioz's permission, helped revise, promote, and launch a production of it in Weimar years later.<sup>41</sup> If this work was not ignored by these intellectuals in 1838, there is no basis for continuing for discounting it now.

Despite the contentious events surrounding the original premiere and the subsequent less favorable receptions at the 1852 Weimar and 1853 London premiere productions, there are a plethora of excellent vocal numbers to enjoy within this work

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*Complete Text of the Corded Shell* (Kivy); *The Republic* (Plato); *The Beautiful in Music* (Hanslick); *Politics* Book VIII (Aristotle); *Art and Revolution* (Wagner); *The World as Will and Representation* (Schopenhauer).

<sup>40</sup> Schmidgall, *Literature*, 151.

<sup>41</sup> Hans von Bülow, "The Hector Berlioz Website – Hans von Bülow on *Benvenuto Cellini*," July 15, 2012, accessed March 14, 2017, <http://www.hberlioz.com/champions/bulow1852e.htm>.

that Berlioz describes as containing, “a variety of ideas, an energy and exuberance, and a brilliance of color such as I may never find again.”<sup>42</sup> I endeavored to explore this concept on a small scale regarding the aesthetics of a few of these pieces and to ascertain how current reception compares to nineteenth-century taste. The goal was to assess whether or not Berlioz’s pieces really are aesthetically less pleasing than their counterparts that are more commonly published and performed. The survey created for collecting this data is not scientifically founded and certainly has limitations and flaws due to the subjective nature of the material and also due to the anonymity of the survey participants.<sup>43</sup> Further research with more detailed parameters is needed. In this brief study, the survey respondents were a combination of both musically trained and un-trained persons in order to garner a broader scope of viewpoints as might be found in a modern audience.

In the first two sections, the participants were asked to rank their order of aesthetic preference of specific arias relative to tenor and soprano voice-types. The last part of the aesthetics survey addressed revised musical numbers within the opera. Berlioz’s history with the Paris Opéra’s officials was almost always strained, but he was exceedingly persistent. When his original score was forced to undergo multiple revisions, some numbers were completely rewritten, including main arias for the lead characters. This was true of the main aria for the lead soprano, Teresa, in Act I. When the opera is produced, the aria “Entre l’amour et le devoir” is more frequently used than the original aria, “Ah! que l’amour une fois dans le coeur.” These were the two arias assessed in the

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<sup>42</sup> As quoted in D. Kern Holoman, *Berlioz* (Cambridge, MA: Harvard University Press, 1989), 254.

<sup>43</sup> This study conforms to the guidelines of IRB research, which does not require further documentation due to the untraceable anonymity of the participants.

final section. The purpose of this particular question was geared towards a larger goal of evaluating productive ways to synthesize or at least determine which parts of the score to use in production. Because of the numerous revisions, it can be daunting for any music director to sift through the various musical numbers. Perhaps using data such as this would help to inform them of audience aesthetic preferences, which in turn would more likely aid in a successful reception of the work. For further details and visual aids delineating the results of this survey, please refer to the Appendix.



## CHAPTER 3

### STANDARD REPERTOIRE INTEGRATION

The most obvious way to succeed at this kind of integration is through familiarity, which is why the proposal to include the arias from *Benvenuto Cellini* in the standard repertoire books for individual vocal categories is so important. Many voice students and their teachers often turn to these compilations as resources for finding interesting repertoire that is useful both pedagogically and in audition settings. If students and teachers were to become more familiar with music from the work (and aware of its existence), they would undoubtedly be more likely to explore the entire work, and other vocal works of Berlioz, to find more diverse arias and scenes. Berlioz's arias, as shown below, conform to the mentioned parameters precisely, but they are constantly overlooked. The standard Kurt Adler anthologies, of which there are ten books in five volumes, do not include a single aria written by Berlioz from any of his operas—nor do the stock G. Schirmer anthologies. The table of contents from Adler's volume 3, the tenor arias, is shown in Figure I. The author has undertaken to **highlight** the included arias that are by Berlioz's contemporaries or are on a similarly grand scale as *Cellini*, and also those that are by lesser-known composers or operas like *Cellini*.

Key: **Grand, famous operas**; lesser-known operas

- 1. L'Africaine. Ô paradis sorti de l'onde/ Giacomo Meyerbeer**
- 2. Aïda. Celeste Aïda/ Giuseppe Verdi**
3. The bartered bride. Jenik's aria / Bedřich Smetana
4. La Bohème. Che gelida manina / Giacomo Puccini
5. Carmen. La fleur que tu m'avais jetée/ Georges Bizet
6. Così fan tutte. Un' aura amorosa / W.A. Mozart
- 7. Don Carlo. Io la vidi/ Giuseppe Verdi**
8. Don Giovanni. Il mio tesoro intanto; Dalla sua pace / Mozart
9. Don Pasquale. Com' è gentil / Gaetano Donizetti
10. L'elisir d'amore. Una furtiva lagrima / Gaetano Donizetti
11. Die Entführung aus dem Serail. O wie ängstlich/ Mozart
12. Eugene Onégin. Lenski's aria / Peter Ilyitch Tchaikovsky
- 13. Faust. Salut! demeure chaste et pure / Charles Gounod**
- 14. La favorita. Spirto gentil : romanza/ Gaetano Donizetti**
- 15. La forza del destino. Oh, tu che in seno agli angeli/ Giuseppe Verdi**
16. Der Freischütz. Durch die Wälder/ Carl Maria von Weber
17. *La Gioconda. Cielo e mar/ Amilcare Ponchielli*
18. *Jocelyn. Oh! ne t'éveille pas : berceuse / Benjamin Godard*
- 19. La juive. Rachel, quand du Seigneur/ Jacques François Halévy**
- 20. Lakmé. Fantaisie aux divins mensonges/ Léo Delibes**
- 21. Lohengrin. In fernem Land / Richard Wagner**
22. Lucia de Lammermoor. Fra poco a me ricovero/ Gaetano Donizetti
23. Manon. En ferment les yeux = The dream of Des Grieux ; Ah! fuyez, douce image/ Jules Massenet
24. Manon Lescaut. Donna non vidi mai / Giacomo Puccini
25. *Martha. M'appari tutt' amor / Friedrich von Flotow*
- 26. Die Meistersinger von Nürnberg. Am stillen Herd; Morgenlich leuchtend/Richard Wagner**
- 27. Mignon. Elle ne croyait pas ; Adieu, Mignon!/ Ambroise Thomas**
28. *La muette de Portici. Du pauvre seul ami = Slumber-song / Daniel François Auber*
29. Pagliacci. Vesti la giubba/ Ruggiero Leoncavallo
30. Rigoletto. Parmi veder le lagrime; La donna è mobile : canzone / Giuseppe Verdi
31. *Le roi d'Ys. Vainement, ma bien-aimée : aubade /Éduard Lalo*
- 32. Roméo et Juliette. Ah, lève-toi, soleil!: cavatina / Charles Gounod**
33. Tosca. Recondita armonia ; E lucevan le stelle / Giacomo Puccini
34. Il trovatore. Ah sì, ben mio; coll'essere : cavatina / Giuseppe Verdi
- 35. Die Walküre. Winterstürme wichen dem Wonnemond / Richard Wagner**
36. Die Zauberflöte. Dies Bildniss ist bezaubernd schön /Mozart

Figure I. Contents of Volume 3 (Tenor). *Operatic anthology: celebrated arias selected from operas by old and modern composers*, in five volumes (compiled by Kurt Adler).

It would certainly be interesting to inquire of Adler and other compilers the specifics of what constitutes their criteria for an aria to be included in such an anthology, though obvious parameters would be that the work is useful in semi-standard repertoire,

functions as a training vehicle for young but technically advanced voices, is well-written and audience-appealing, and displays technical, dramatic, musical, and artistic refinement on the part of the singer. Aside from not being considered semi-standard repertoire, (which this research endeavors to reassess), these Berlioz arias fulfill all of the other requirements. A lack of familiarity in the case of Berlioz is most likely another reason for its unwarranted exclusion. The other French operas included are perhaps less harmonically adventurous than Berlioz's overall score, but the aria "La gloire était ma seule idole" simply uses mode-mixture, which is certainly not avant-garde to modern ears, and many of the other included arias use this principle as well. As previously mentioned, Berlioz's arias follow the standard formal conventions of the era, so instead of teaching "Una voce poco fa" excessively, why not use "Entre l'amour et le devoir" as a tool to learn how to sing a cavatina-cabaletta aria since Schmidgall states that, "Teresa's first big scene performs exactly the function of Rosina's *Una voce poco fa*?"<sup>44</sup> What is progressive of Berlioz's music is his use of French, Germanic, and Italianate styles all within one aria, a great example of which is "Entre l'amour et le devoir." This fusion likely played into the rejection of this music since it could not be easily codified, but pedagogically, it is a wonderful learning experience and challenge for a singer who is familiar with these style nuances.

A counter-argument could of course suggest that pedagogues teach the standard arias because the operas from which they stem are more frequently performed, and so they serve a more long-term function. While this is true and a wonderful concept, reworking poor habits and technique out of arias learned in a younger stage of

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<sup>44</sup> Schmidgall, *Literature*, 174.

development is a challenge most singers face. It would be more appropriate to use one of the Berlioz arias to train the technique before causing issues in a more standard aria. Also, many standard arias derive from operas that are rarely produced, such as “Ebben? Ne andrò lontana” from *La Wally* by Catalani, “Depuis le jour” from *Louise* by Charpentier, and “Questo amor vergogna mia” from *Edgar* by Puccini, as well as a number of the arias detailed in Figure I. Also, there is a pedagogical school of thought that obscure works can work to a singer’s advantage in an audition setting to separate themselves from a large group of competitors. The Berlioz arias could certainly fulfill this need.

Since this opera was written after Berlioz’s adventures in Italy and because the *bel canto* tradition was in vogue at the Paris Opéra, *Benvenuto Cellini* is heavily infiltrated by this style. Writings from Kunde’s journal confirm this interpretation by saying, “Maestro Gardiner was clear in his directions and suggestions to the orchestra about various issues of dynamics, color, tempi, and contrast, and they quickly grasped the idea that this was in fact a *bel canto*–style opera. Throughout the piece, there are many melodies that are observably present to highlight the beauty of the voice.”<sup>45</sup> Similarly, Valery Gergiev, conductor of the Salzburg Festival production of *Benvenuto Cellini*, said the following of the work in an interview: “It is an interesting opera, an unusual opera, an imaginative opera...Berlioz laid the foundation for much music to come, notably Wagner,” and also claimed that he “could not imagine *Tannhäuser* and *Lohengrin* without Berlioz.”<sup>46</sup> Four arias by Wagner are included in the tenor volume, including one

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<sup>45</sup> Kunde, “Cellini in Zurich,” 424.

<sup>46</sup> Nordlinger, “Salzburg Chronicle,” 57.

from *Lohengrin*. Since Berlioz was such an important influence on this music, it would be useful to incorporate his arias in the anthology, at least as a pivot point between the Italian *bel canto* school and the German declamatory style.

## CHAPTER 4

### ARIA ANALYSIS

Because Giacomo Meyerbeer, Gaetano Donizetti, and Giuseppe Verdi were all contemporary opera composers of Berlioz—they were all alive between 1813-1848—a few of their arias were chosen for comparison against Berlioz’s aria-writing. A musical analysis of two of Berlioz’s arias from *Benvenuto Cellini* in comparison to these other arias, all of which are included in the Adler anthologies, demonstrates that Berlioz’s compositions are absolutely congruous to their counterparts. This analysis began as a search for the dissimilarities in Berlioz’s arias that may have caused them to be overlooked for these compendiums, but it ironically resulted in the discovery of an overwhelming amount of similarities between the pieces.

#### The Tenor Arias

The tenor aria “La gloire était ma seule idole” is Cellini’s *romance* that opens the second tableau, and with its high poetry and lyrical musical setting, this aria serves as one of Berlioz’s most melodious and sensuous vocal creations. Two other tenor arias, that happen to be included in Adler’s anthology, “Spirto gentil” (Gentle Spirit) from Donizetti’s *La Favorita* (1840) and “Celeste Aida” (Heavenly Aida) from Verdi’s *Aida* (1871), function as the standards against which “La gloire était ma seule idole” was assessed. The pieces include similar rhythmic figurations, sequencing techniques, harmonic mode-mixture, symmetrical couplets, and displays of high notes, performance lengths, and customary content about love. In both Donizetti’s and Berlioz’s arias, the rhythmic figure of a dotted eighth-note plus two 32<sup>nd</sup> notes appears repeatedly in the vocal line. An example from each aria is shown in Figures II and III. These examples also

include passages of harmonic mode-mixture, always to the relative minor key, and scalar sequencing in the melody, descending in Donizetti's aria and ascending in Berlioz's piece.

FERNANDO

*dolce*

Spir - to gentil, ne' so - gni mie - i

bril - la-stiundi, ma ti perde - i: fug - gi dalcor

V/i → CM: I V

vi [V/i] CM: I V<sup>7</sup>/ii

Figure II. Rhythmic motif (m. 26), mode-mixture of relative A minor and C major, & descending downbeat melodic sequencing in Donizetti's "Spirto gentil" from *La Favorita*, mm. 24-29.

46  
C. seule en mon cœur **rè - gne.** Te - re - sa seu - le, Te-re-sa seule en mon cœur

B $\flat$ M: ii<sup>6</sup> I V vii

51  
C. rè - gne. *cresc.* Oui, cet honneur — je le dédai - gne; Vois donc \_\_\_\_\_, à - mour, *retenu* p vois

vii V G $\bar{m}$ : vii<sup>4/3</sup> *cresc. poco a poco* *pp*

Figure III. Rhythmic motif (m. 47), mode-mixture of relative G minor and B-flat major, and ascending chromatic melodic sequencing in Berlioz's "La gloire était ma seule idole" from *Benvenuto Cellini*, mm. 46-55.

Verdi's aria "Celeste Aida" also shares the traits of mode-mixture and an ascending sequence in the melodic line, as shown in Figure IV.



Andantino. (♩ = 116.)  
con espress.

Ce - le - ste A - i - da, for ma di -  
Fair - est A - i - da, star of my

vi - na, mi - sti - co ser - to di lu - ce e  
dream - ing Born of the sun - light bathed by the

BbM:

V IV VI → Gm: V →

Figure IV. Mode-mixture of relative G minor and B-flat major and ascending downbeat melodic sequencing in Verdi's "Celeste Aida" from *Aida*, mm. 27-33.

Furthermore, all three of these arias consist of symmetrical couplets (albeit of varying lengths), which is fitting since the composers labeled each of these arias as a *romance*.<sup>47</sup> They are all also approximately four minutes in performance length. Since the Verdi and Berlioz arias are both in B-flat major, the climactic high note is a Bb5, of which there are three in each of these arias, whereas the one high note in the Donizetti aria is a C5. All of

<sup>47</sup> **Romance:** (1) a song with a simple vocal line and a simple accompaniment; especially popular in late eighteenth and nineteenth-century France and Italy; (2) a short instrumental piece with the lyrical character of a vocal romance.  
<http://www.library.yale.edu/cataloging/music/glossary.htm>

this information has been compiled into Table II in order to show that Berlioz's aria meets all of the same criteria as the other two arias, which are included in Adler's anthology.

Table II. Chart of similar traits between specific tenor arias by Berlioz, Donizetti, and Verdi

Traits	Berlioz's "La gloire était ma seule idole"	Donizetti's "Spirto gentil"	Verdi's "Celeste Aida"
Dotted 8 <sup>th</sup> + 32 <sup>nd</sup> Figuration	✓	✓	✗
Sequencing Technique	✓	✓	✓
Harmonic Mode Mixture	✓	✓	✓
Symmetrical Couplets	✓	✓	✓
Approx. 4 Minutes in Length	✓	✓	✓
Display of High Notes (Bb's, B's, or C's)	✓	✓	✓
Standard Subject Material	✓	✓	✓

### The Soprano Arias

After I discovered these similarities between the tenor arias, I applied a similar approach with Berlioz's soprano aria, "Entre l'amour et le devoir," and discovered analogous results. The arias for the comparative analysis were Meyerbeer's "Parmi les f" (Parry the Tears) from *Les Huguenots* (1836) and Donizetti's "O mio Fernando" (Oh my Fernando) from *La Favorita*. Each of the arias consist of introductory recitative and a cavatina sections, cadenzas, and use of chromatic scales in the vocal line. All of the arias are also in a triple meter variant of 6/8 (Donizetti), 3/4 (Berlioz), or 12/8 (Meyerbeer).

Examples of the use of the chromatic scale in the vocal line in two of the arias are shown in Figures V and VI.



Figure V. Ascending chromatic scale in the vocal line of Meyerbeer's "Parmi les pleurs" from *Les Huguenots*, m. 27.



Figure VI. Descending chromatic scale in the vocal line of Berlioz's "Entre l'amour et le devoir" from *Benvenuto Cellini*, m. 43-45.

Similarly, the following two figures (Figures VII and VIII) highlight the Italianate cadenzas written out by the composers for the endings of these same two arias, which show off the upper range of the soprano voice with the Meyerbeer aria reaching a high C6 and the Berlioz aria reaching a B5.

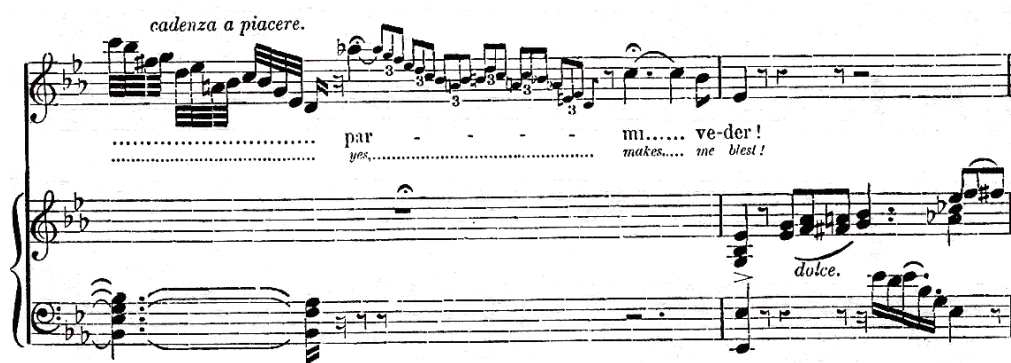


Figure VII. Cadenza of “Parmi les pleurs” from Meyerbeer’s *Les Huguenots*, mm. 28-29.



Figure VIII. Cadenza ending of “Entre l’amour et le devoir” from Berlioz’s *Benvenuto Cellini*, mm. 232-233.

Because the Donizetti aria is written for mezzo-soprano, it has a lower tessitura, but it still fulfills many of the other requirements for an aria of this era and to be included in the standard anthologies, such as a highly memorable vocal line and a cabaletta section with a focus on dotted rhythms. The recurrent use of dotted rhythms in this cabaletta, as well as in Berlioz’s cabaletta, is depicted in Figures IX and X.

ciel, no, non a - vrà, ma - ledet - ta, di - spera -

ta, non avrà perdonò in ciel, non avrà perdonò in ciel, ah! non a - vrà perdo - no in

*accel. e cres.*

*f*

Figure IX. Dotted rhythmic figures in Donizetti's cabaletta to "O mio Fernando" from *La Favorita*, mm. 108-114.

Paris 2, Weimar

87 **G**

Quand j'aurai - votre â - ge, votre â - ge, Mes chers parents, Il - sera

*p*

93

temps D'ê - tre plus sa - ge - ; Quand j'aurai votre â - ge, Mais à dix - sept

*un poco rit.*

*mf*

*p*

Figure X. Dotted rhythmic figures in Berlioz's cabaletta to "Entre l'amour et le devoir" from *Benvenuto Cellini*, mm. 87-98.

Because of the inclusion of the cabaletta section in the form, both Berlioz's and

Donizetti's arias range from 6-7 minutes in performance length, whereas the Meyerbeer

aria is only a cavatina and runs about 4 minutes in performance time. All of these parameters have been compiled into Table III, which again shows Berlioz's aria exceling in each category.

Table III. Chart of similar traits between specific soprano/mezzo-soprano arias by Berlioz, Donizetti, and Meyerbeer

Traits	Berlioz's "Entre l'amour"	Meyerbeer's "Parmi les pleurs"	Donizetti's "O mio Fernando"
Preceded by Standard Recitative	✓	✓	✓
Cadenza Opportunities	✓	✓	✓
Cavatina Section	✓	✓	✓
Cabaletta (with emphasis on dotted rhythms)	✓	✗	✓
Triple Meter	✓	✓	✓
Vocal Range	F4-B5	Db4-C6	B3-G5
Approximate Length	7 minutes	4 minutes	6 minutes
Use of Chromatic Scale Material	✓	✓	✓
Harmonically Adventurous	✓	≈	✗

The comparative analysis presented here of the similarities between the respective tenor and soprano arias demonstrates that Berlioz's music fundamentally conforms to the accepted musical standards of his contemporary colleagues and is therefore equally worthy of inclusion in the standard vocal repertoire. In addition to analytical worthiness, the aesthetical value of Berlioz's music further cements its due place in the canon of solo vocal literature.

## CHAPTER 5

### PEDAGOGICAL STUDY AND ANALYSIS

With the world of vocal pedagogy constantly expanding, it is no surprise that different schools of thought have arisen about the best training methods regarding everything from breath support to singing style to what kind of repertoire should be sung. Amidst these varying viewpoints, one thing has remained consistent in regards to Berlioz: most of his vocal music remains untouched. Occasionally students will be assigned some of his art songs, such as the song cycle *Les nuits d'été*, but his operatic music is almost never heard. So many of his numbers are rich, fun, and aesthetically pleasing, which is why this repertoire needs to be explored.

Berlioz has been the subject of some arguably misplaced criticism over the years. He has been accused of being a noisy and bombastic composer by many. For better or for worse, this is not true of all of his music, including his early operatic repertoire. However, Berlioz's operatic venture, *Les Troyens*—the most famous of his operatic works—undoubtedly calls for larger voices with a darker, more dramatic timbre capable of projecting of a thick orchestration. Because of this, and the general lack of familiarity with his other operatic works, many pedagogues have overlooked his early repertoire. The music of *Benvenuto Cellini* falls into this category. The aforementioned research shows the similarities between Berlioz's arias to and those of his contemporaries, many of whom have pieces included in the standard repertoire being performed more frequently. The concern over needing a larger voice to sing over a larger orchestra than Berlioz's contemporaries is again negated when Cairns clarifies that Berlioz's orchestral

demands were “quite modest by the standards of the Opéra of the day.”<sup>48</sup> Similarly, Hans von Bülow wrote two articles that were published in the *Neue Zeitschrift für Musik* on April 2 and 30, 1852 and addressed misconceptions about Berlioz’s voice-writing that were still being circulated 14 years after the premiere of the opera. He writes:

Some have tried to spread the lie in several journals that the reason for the delay was to be ascribed to the immense difficulties presented by Berlioz’s work, particularly for the singers, difficulties which threatened to ruin their voices completely, which had not been properly appreciated beforehand and only became clear once rehearsals started. There is no truth in any of this. So long as there are operatic composers whose works have a higher dramatic purpose than merely titillating the ear, and who give priority to that purpose instead of being content with donkey-work aimed at displaying vocal virtuosity that is inappropriate in a musical drama, then the old and constantly renewed complaint is heard, though it is merely a poor disguise for the vanity of singers and the laziness of performers.<sup>49</sup>

It has already been shown that Berlioz’s arias are mostly absent from the standard vocal repertoire books, which further contributes to this lack of familiarity. Though Berlioz is certainly not the only composer to fall victim to a subjective editor’s oversight or the relegated status of French grand opera, this music is specifically worth resurrecting. It is vivacious in a way that is idiosyncratic to Berlioz and can be as infectious as his *Symphonie Fantastique*.

This chapter attempts to address three major points relevant to Berlioz’s operatic music from *Benvenuto Cellini* and its advantageous use in vocal pedagogy. Part A assesses the current state of inclusion, or lack thereof, of Berlioz’s arias in repertoire assignments within the voice-teaching world. Part B then provides a comparative analysis of the character conceptualization, formal structure, and the vocal ornaments between

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<sup>48</sup> Cairns, *Servitude*, 119.

<sup>49</sup> Bülow, “The Hector Berlioz Website,” on *Benvenuto Cellini*.



Berlioz's two soprano arias "Entre l'amour et le devoir" and "Ah! que une fois dans le coeur" to Rossini's "Una voce poco fa," which is a recurrent staple in studio teaching. Expanding upon that concept, Part C compares operatic ensembles, such as two-part duets, three-part "drinking" songs, and trios, which are all found in this opera, to other operatic scenes found in Mozart, Donizetti, Verdi and others. Parts B and C offer reasons and suggestions for productive and active ways to incorporate this colorful music in the collegiate environment.

### **Part A: Pedagogical Survey**

In an attempt to further discern what the actual state of Berlioz's operatic music is in within the pedagogical realm, I conversed with many of the top vocal instructors across the United States, including renowned personages such as Benton Hess, Dominic Cossa, and Carole Haber. As seasoned professionals, their insight into the pedagogical world is invaluable. Overall, twenty-three of eighty pedagogues responded to three questions regarding this research. Specific to *Benvenuto Cellini*, many of these teachers admitted to a lack of familiarity with the work altogether. Many also expressed a concern that because they teach younger singers, this music would not be appropriate for them to assign—a point which I will elaborate upon in Part B of this chapter.

The first question posed to them was, "How often do you assign a Berlioz aria?" This could be taken from any of his operas, not just *Benvenuto Cellini*. I asked them to respond with "Never," "Rarely," "Sometimes," or "Frequently." The resulting data is shown in Table IV below.

Table IV. Collected Data Responses to the frequency of Berlioz aria assignments

How often do you assign a Berlioz aria?	
Response Options	Answers
Never	14
Rarely	6
Sometimes	3
Frequently	0

Of the 23 respondents, 20 fell in the “Rarely” or “Never” categories. It is not hard to imagine how different this table would be for composers such as Mozart, Rossini, Donizetti, Puccini, and even Verdi. This assertion can simply be supported by the number of opera productions academic institutions produce by the aforementioned composers. From this small, but prominent pool of pedagogues, 60.87% of them are never assigning operatic arias by Berlioz. That is an enormous testament to the need for broadening the scope of the vocal repertoire and for arguing for the inclusion of this music in the standard vocal repertoire books. In this instance, it certainly is a domino effect: the arias are not accessible through the repertoire books, which in turn makes busy pedagogues less inclined to explore or become familiar with this repertoire, and finally leads to the student’s educational experience lacking an introduction to this music. In accordance with the document presented here, that continues that pioneering scholarship, there are other current theses by David G. Stephenson, Kim Sunmie, and Chelsea Dehn, among

others, employing similar ideas of repertoire integration for diversification in vocal pedagogy, even outside the realm of Berlioz's music.<sup>50</sup>

The second question asked of the participants was multi-faceted and more specific. It asked the teachers to answer whether or not they had assigned any of the six different arias (the same three soprano and three tenor arias from the aesthetics survey) to any students throughout their pedagogical careers. The specific numerical data is shown in Table V, while a graphic visual realization of the data is portrayed in Figure XI for more direct processing of the information gathered.

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<sup>50</sup> For dissertations with kindred repertoire expansion goals, see:

David G. Stephenson, "An investigation of selected collegiate voice teachers' descriptions of repertoire selection practices," University of South Carolina, ProQuest Dissertations Publishing, 2013.

The goal of this dissertation is to assess repertoire selection practices in the collegiate voice studio and to provide suggestions for training novice teachers in this area.

Kim Sunmie, "A study of selected songs of "Les Six": Pedagogical analysis for college voice students in Korea," Teachers College, Columbia University, ProQuest Dissertations Publishing, 2005.

The focus of this study is to present an analysis of songs by the French *Les Six* group for pedagogical study in a Korean collegiate voice studio to aid in the exploration of French repertoire, due to the preference for German and Italian styles.

Chelsea, Dehn, "Bridging the gap: The application of "classical" and "nonclassical" vocal pedagogy in the rehearsal and performance of diverse choral repertoire," California State University, Los Angeles, ProQuest Dissertations Publishing, 2016.

In regards to choral vocal repertoire, Dehn's abstract states, "*Bel canto* was simply considered the proper way to sing and other styles were thought of as crude and incorrect. As the choral community has sought to bring authenticity and diversity to the performance and programming of repertoire, the implementation of alternate vocal techniques has become more prevalent."

Table V. Assignments of individual arias

Aria	Yes	No
Berlioz: “Entre l’amour et le devoir”	1	22
Meyerbeer: “Parmi les pleurs”	2	21
Donizetti: “O mio Fernando”	14	9
Berlioz: “La gloire était ma seule idole”	1	22
Donizetti: “Spirto gentil”	10	13
Verdi: “Celeste Aida”	7	16

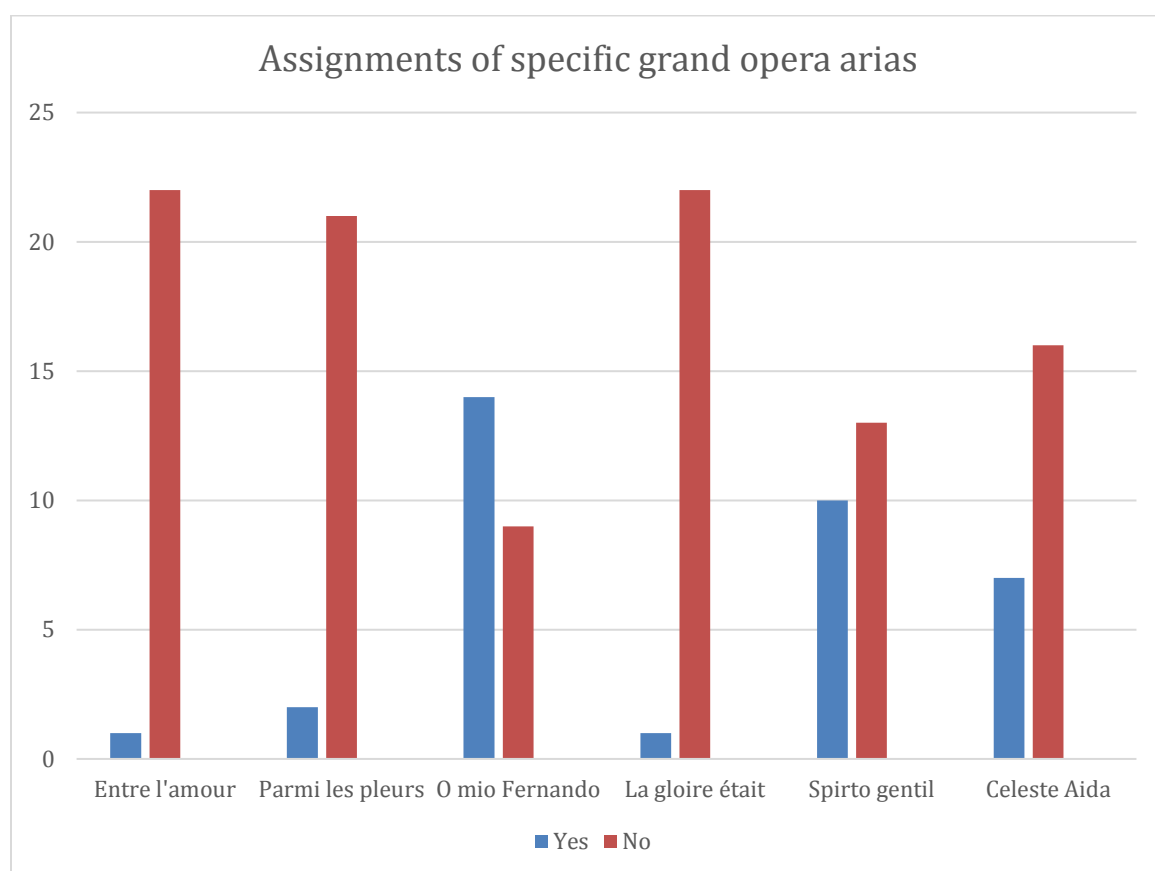


Figure XI. Visual data of individual aria assignments.

The data here is not surprising. Besides “O mio Fernando,” the arias are more frequently not being assigned than they are being assigned. This does support the idea that this particular batch of arias is generally reserved for more developed voices, but that does not mean that they should be ignored, especially by students at the graduate level. One respondent clarified that when he assigned these arias, it was for “mature students.” Many masters and doctoral students are certainly capable of singing this repertoire, and still it is not being assigned. Other pedagogues in response to this question were highly intrigued by the Berlioz arias, which they had not known before. One respondent said that she was “Very curious—will definitely look into it!” When conversing specifically about assigning the soprano aria “Entre l’amour et le devoir,” Benton Hess said, “It seems like a good idea!”<sup>51</sup> This opera also has the advantage of being appropriate for younger singers and voices that are not of Wagnerian proportions. Anna Netrebko debuted in the title role of Teresa in *Benvenuto Cellini* at just 28 years old, and that was the entire role in comparison to just one aria.

The only aria anywhere near the neglect of the Berlioz arias is Meyerbeer’s “Parmi les pleurs.” Perhaps this is because of the segregation of the French and Italian operatic styles, but all four of these specific operas—*Benvenuto Cellini*, *Les Huguenots*, *La Favorita*, and *Aida*—are all conformers to the definition requirements of the French grand opera repertoire (most especially *Les Huguenots*). Regardless of this fact, even Roger Parker’s section on nineteenth-century opera in the *Grove Music Online* article on opera only ever mentions Berlioz once with regard to his role as a music critic but has an entire section dedicated to Meyerbeer. Parker never even mentions any operas by

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<sup>51</sup> Benton Hess, e-mail message to author, January 17, 2017.

Berlioz.<sup>52</sup> The “Grand opera” entry in the same resource by M. Elizabeth Bartlet also completely fails to mention *Benvenuto Cellini* and only references *Les Troyens* once—and as an example of Meyerbeer’s influence in late grand opera style.<sup>53</sup> Many other academic writings, if they even mention *Benvenuto Cellini*, either reference the work in passing, in relation to another work, or simply use it as a reiteration of Berlioz’s “failure” as an operatic composer.<sup>54</sup> Lacombe, however, dedicates due attention to Berlioz and states that he, “entirely failed to make a career as an opera composer, because of his style, which was viewed as too personal and unusual, and because of his refusal to follow the rules of the traditional genres.”<sup>55</sup> Even in current research, Berlioz’s operatic music is ostracized, and though Lacombe’s reasoning is relative to Berlioz’s era, I contest any continuation of that ideology for two reasons. Many composers, including Berlioz, are praised for their lack of adherence to conventions. In opera, often the best ones were those that created a new style or technique, such as Wagner’s use of *leitmotifs*, Mozart’s idea of ensemble numbers, or Verdi’s *dramaturgy* and *recitative accompagnato*.

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<sup>52</sup> Roger Parker, “Opera (i)—19<sup>th</sup> Century,” ed. Howard Mayer Brown, *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed April 6, 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40726pg5>.

<sup>53</sup> Bartlet, “Grand opera,” *Grove Music Online*.

<sup>54</sup> For sources on French Grand Opera that overlook *Benvenuto Cellini*, see:

Jane F. Fulcher, *The Nation’s Image: French Grand Opera as Politics and Politicized Art* (Cambridge: Cambridge University Press, 1987), 221n.

Crosten, *French Grand Opera*, 78.

Sarah Hibberd, *French Grand Opera and the Historical Imagination* (Cambridge: Cambridge University Press, 2009), 53.

<sup>55</sup> Lacombe, *Keys to French Opera*, 333.

Secondly, Berlioz conformed closely to operatic conventions in *Benvenuto Cellini*, perhaps with the exception of a missing ballet and fewer divisions of acts. Nevertheless, the arias from this opera and others by Berlioz are difficult to find outside of the full operatic score.

Because the Roger Nichols anthologies, like *An Anthology of French Operatic Arias for Soprano—19<sup>th</sup> Century Repertoire*, are just about the only ones to give any acknowledgement to Berlioz's operatic writing, the third question asked teachers whether or not they owned and used these anthologies.<sup>56</sup> Nichols began his quest for promoting this repertoire in the 1980s. Even his product description includes the following:

As every singer and lover of French opera knows, editions of even the best-known French operatic arias are difficult - and sometimes expensive - to obtain. Roger Nichols' scrupulously balanced selection of 19th-century French arias provides the perfect starting point for wider exploration. Nichols, who has championed French music in his writings, talks and radio broadcasts over three decades with eloquence and scholarship, is the ideal guide to this repertoire which, even today, is often neglected, misunderstood or inadequately performed.<sup>57</sup>

Surprisingly, many were unaware of these anthologies' existence, which sheds even more light on why this music is being overlooked. The responses given by the 23 pedagogues are included in Table VI below.

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<sup>56</sup> Hugh Macdonald, e-mail message to the author, May 12, 2016.

<sup>57</sup> Roger Nichols, "Product Information," *An Anthology of French Operatic Arias for Soprano—19<sup>th</sup> Century Repertoire*, (Leipzig: Edition Peters, 2000), accessed January 30, 2017, <http://www.edition-peters.com/product/french-operatic-arias-for-soprano19th-century-repertoire/ep7552?TRE00000/>.

Table VI. Pedagogical survey responses of ownership and use of the Roger Nichols anthologies

“Do you own and use the Roger Nichols anthologies?”	Yes	No
	6	17

It is clear that this resource is not being used that frequently, but interestingly, many of the arias included in Nichols’ soprano anthology (the 2000 edition), such as “Jeux veux vivre,” “Je suis Titania,” and “Les oiseaux dans la charmille,” are now included in the more regularly used vocal categorical anthologies. Even though both “Parmi les pleurs” and “Entre l’amour” are a part of this anthology’s contents, they have not met the same recognition. There are so many other wonderful arias in *Benvenuto Cellini*, such as Fieramosca’s “Ah! qui pourrait me résister” and Ascanio’s “Tra la la...Mais qu’ai-je donc?” However, it is not just for these few arias or even just for the music of *Benvenuto Cellini* that this argument needs to be made. This music is an important aspect of opera’s heritage and should be educationally valued as such. Having examined the bleak state of Berlioz’s arias in current collegiate vocal instruction, we now turn to further comparative analysis of the soprano arias to highlight how Berlioz’s operatic writing can be used as useful pedagogical tool.

### **Part B: Comparative analysis of Rossini’s “Una voce poco fa” with Berlioz’s “Ah! que une fois” and “Entre l’amour”**

Most of Berlioz’s full roles, and a number of the arias from his later and more famous dramatic works, are undoubtedly for mature voices due to their requirements for extreme vocal power and stamina to sing over a large orchestra. As has been shown, however, many teachers and students are completely unaware of the existence of such



operas, let alone his arias and other ensemble numbers from his more obscure operas that can feature non-dramatic voices. Earlier exposure to these numbers would help these singers have a greater interest in his music as they continue to develop as musicians and artists. For instance, "Entre l'amour et le devoir... Quand j'aurai votre âge" is not over-taxing for a light lyric voice and no more challenging than "Una voce poco fa." Even coloratura sopranos, such as Patrizia Ciofi and Pretty Yende, have sung the full role of Teresa, further supporting the argument that the weight of voice needed to sing this aria (albeit singing the whole role is arguable) is not exceptionally heavy. Most singers and teachers would likely agree from a technical standpoint that "Una voce poco fa" is a more difficult aria in terms of getting the coloratura passages to settle into the vocal muscles than "Entre l'amour et le devoir," yet, the former piece is commonly assigned—frequently to younger voices. According to the statistics gathered from Wolf Trap Opera's audition resource page in Table VII below, which keeps a collection of the frequency of specific arias offered by each vocal category every year since 2012, it is a gross understatement to say that one is 60% more likely to hear "Una voce poco fa" before ever hearing "Entre l'amour et le devoir" in a recital, scenes program, audition, or competition setting.<sup>58</sup>

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<sup>58</sup> "Audition Resources," Wolf Trap Opera, last modified 2017, accessed January 20, 2017, [opera.wolftrap.org/for-artists/audition-resources/](http://opera.wolftrap.org/for-artists/audition-resources/).

Table VII. Compiled data from Wolf Trap Opera's audition resource (2012-2016).

<b>ARIA:</b>	“Una voce poco fa”		“Entre l’amour”	“Parmi les pleurs”	“O mio Fernando”	“Spirto gentil”	“Celeste Aida”	“La gloire était”
<b>VOICE:</b>	Soprano	Mezzo	Soprano		Mezzo	Tenor		
<b>YEAR:</b>								
2012	1%	12%	0%	0%	3%	1%	0%	0%
2013	1%	12%	0%	0%	4%	0%	0%	0%
2014	3%	11%	0%	0%	2%	0%	0%	0%
2015	1.9%	12.1%	0%	0%	3.2%	1.1%	0%	0%
2016	0%	5.79%	0%	1%	4.96%	2.5%	0%	0%
<b>TOTALS (%)</b>	6.9%	52.89%	0%	1%	17.16%	4.6%	0%	0%

The soprano and mezzo soprano presentations of “Una voce poco fa” combine to make a total percentage of 59.79%, leaving a 42.63% gap between it and its closest rival from this set of arias, “O mio Fernando.” Interestingly, the only arias never presented were both of Berlioz’s arias, along with Verdi’s “Celeste Aida.” Perhaps this last statistic is ironic since this particular tenor aria ranked as the favorite in the aesthetics survey. Many of Verdi’s other tenor arias were represented, however, while ones by Berlioz were not.

Delving into a comparative analysis of these specific arias further illuminates the unnecessary disparity between these pieces being assigned and performed. Because

“Entre l’amour et le devoir” is the later replacement of the original Teresa aria for the same scene as, “Ah! que l’amour une fois dans le coeur,” and because both pieces have great musical value, they have been individually analyzed for comparison against Rossini’s “Una voce poco fa.” The arias serve as the entrance arias for these two characters—Rosina and Teresa—because they have not yet had a solo moment in the opera. In both scenes, the leading ladies discover a note from their love interests prior to the start of the arias. Further similarities between the operas in terms of characters and plot have been pointed out by numerous scholars, such as Teresa’s father (Balducci) being a direct parallel to Bartolo in *Il barbiere di Siviglia*.<sup>59</sup> In accordance with Romantic musical style, they all also feature rubato, chromaticism, and scalar passages, further supporting the argument that the music of *Benvenuto Cellini* is truly *bel canto* in nature. Rossini’s use of scales is more extensive than Berlioz’s simply because his music of 1816 is more closely linked to the Classical era and because it is a common trait of the *bel canto* Italian school. However, Berlioz’s music is not entirely free from Italian influence, seeing as he spent time studying composition in Italy after winning the *Prix de Rome* in 1830.<sup>60</sup> In his book *The musical language of Berlioz*, Julian Rushton discusses Berlioz’s ornamentation style, noting that he likes certain “Italianisms,” such as turns and purposeful appoggiaturas, but also stating that he was careful in the crafting of his cadenzas (which he interestingly did not abandon in the revisions of *Benvenuto Cellini*), instead of leaving those ornaments to the improvisatory skills of the singers as the Italians

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<sup>59</sup> Julian Rushton, *The Music of Berlioz* (New York: Oxford University Press, 2001), 290.

<sup>60</sup> Berlioz, "Hector Berlioz: Mémoires - Chapitre 29," <http://www.hberlioz.com/Writings/HBM29.htm>.

would have done.<sup>61</sup> All of these traits, and others, are apparent in these three arias. In a discussion about Berlioz-style ornamentation with the author, Rushton mentioned that there is a certain amount of ‘flexibility’ with some of the repeated sections of his arias, such as the cabaletta “Quand j’aurai votre âge,” which repeats this textual pattern multiple times. He suggests:

The pauses could be different in duration, some articulation might be different (detach a few notes sung smoothly the first time (the approach to top A, mm. 199 and 219). This might add a little piquancy to the lighter, or flightier, sense of this section. I don't see much scope for additional ornamentation, as there's plenty already (the same is true of Rossini, of course, as he wrote out most of it). But that needn't mean absolute adherence to the music as it's notated. She's after all taking flight, taking control of her destiny, and that has to come across. You could however alter the cadenza a bit (where it goes to B) and take it sweetly up to D and down again. Only a purist would object (though Berlioz was quite keen on observing the prescriptions of scores, *Werktreue*, his concern was usually with orchestration and I doubt if he would mind a bit of a change to one of his written-out cadenzas).<sup>62</sup>

Below, Table VIII shows a condensed analysis of these pieces in terms of basic musical elements, which highlights key similarities (and some dissimilarities) inherent between the works.

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<sup>61</sup> Julian Rushton, *The musical language of Berlioz* (Cambridge: Cambridge University Press, 1983), 148-150.

<sup>62</sup> Julian Rushton, e-mail to the author, 5-9 February, 2017.

Table VIII. Comparative analysis of three soprano arias

<b>Arias:</b>	“Una voce poco fa”	“Ah! que l’amour une fois dans le cœur”	“Entre l’amour et le devoir”
<b>Musical Elements:</b>			
Recitative included?	No	Yes	Yes
Use of cadenzas?	Yes—many	No	Yes—a few
Ornaments/ Figurations	Turns, triplets, scales, appoggiaturas	Turns, triplets, scales, appoggiaturas	Turns, triplets, scales, appoggiaturas
Form	Binary: Cavatina/Cabaletta	Through-composed; minor variation at closing after repeat	Binary: Cavatina/Cabaletta
Meter	3/4 to 4/4	3/4 to 6/8 to 3/8	3/4 to 3/8
Text content	Love; Don’t cross me or I’ll get you back	Love; it conquers, and I can’t fight it	Love; I’ll be wiser when I’m older
Vocal Range	Two options: Lower = G#3 to G#5 Higher = G4 to C6	Two options: Lower = C#4 to B5 Higher: D#4 to B5	E#4 to B5
Performance length	6:30 minutes	4:15 minutes	7:30 minutes
Harmony	Not adventurous; mostly I-V-I progressions either in EM or FM depending on the home key	Adventurous. Key progression: Bm, DM, C#m, FM, DM	Adventurous; mode juxtapositions. Key progression: BM, G#m, BM, D#m, D#M, F#m, F#M, BM, DM, Bm, DM

According to Table VIII, it would appear that “Una voce poco fa” and “Entre l’amour et le devoir” share the most similarities—form, use of cadenzas, and vocal range (Rossini’s higher version), and performance length. Additionally, both of these arias feature a cadenza at the closing of their cavatina sections before an orchestral interlude changes meter and tempo, signaling the start of the cabaletta sections. Both cabalettas

make rather extensive use of repeated text and balanced antecedent-consequent phrases, with occasional elongated moments of rubato inserted to disrupt the steady symmetry.

A number of ornamental figurations are common to all three arias, however. Four will be specifically shown in a series of figures from each of the arias. These ornaments include a descending, repeated dotted-rhythmic figure that highlights an affinity for appoggiaturas by the composers (Ornament A), a rising triplet figure (Ornament B), a repeated descending scalar figure (Ornament C), and turn figurations (Ornament D). The figures for the Berlioz examples are derived from Hugh Macdonald's *New Berlioz Edition* (Bärenreiter Urtext), while the Rossini examples are from Alberto Zedda's orchestral reduction (Ricordi). The first ornament is simply a descending scale that is embellished by repeating notes of this scale in a rhythmic pattern of a dotted-16<sup>th</sup> with a 32<sup>nd</sup>-note. This figure occurs in triple meter sections of these arias—3/4, 3/8, and 6/8, respectively—and if accompanied, it is generally achieved through a steady chordal or arpeggiated fashion. Figures XII-XIV below show a specific example of this ornament from each aria.

Ornament A: Descending repeated note, dotted-rhythm figure



Figure XII. "Una voce poco fa," m. 22.



Figure XIII. “Entre l’amour et le devoir,” mm. 99-102.

Figure XIV. “Ah! que l’amour une fois dans le coeur,” m. 59-60.

Ornament B is equally apparent in each piece. This figure is comprised of a series of ascending triplet groups, though they serve a different harmonic purposes for Rossini and Berlioz. The triplets in “Una voce poco fa” lead to a resolution on the tonic chord,

whereas in Berlioz's arias, the triplets lead to the seventh (G-natural in both cases) of a dominant seventh chord. Figures XV-XVII depict clear examples of Ornament B in these pieces.

Ornament B: Ascending triplet figure.



Figure XV. "Una voce poco fa," m. 28.



Figure XVI. "Entre l'amour et le devoir," mm. 157-158.





Figure XVII. “Ah! que l’amour une fois dans le coeur,” mm. 199-202.

Similarly, Ornament C, a series of incomplete descending scales, is apparent in each aria, as shown in Figures XVIII-XX. In Rossini’s composition, these scales are sequential and again lead to a resolution on the tonic. Berlioz’s harmonies are more adventurous, including within the vocal line, and these scales lead to a dominant seventh in “Entre l’amour et le devoir” and a deceptive minor sixth in “Ah! que l’amour une fois dans le coeur.”

Ornament C: Repeated descending scale-figures.



Figure XVIII. “Una voce poco fa,” mm. 105-106.



Figure XIX. “Entre l’amour et le devoir,” mm. 159-160.

Figure XX. “Ah! que l’amour une fois dans le coeur,” mm. 76-81.

The last figuration, Ornament D, is simply a standard turn. Sometimes a grace-note is included to create further melodic interest through this ornament. The Rossini version is sequentially ascending to the dominant, but the Berlioz versions are not sequential and serve a more melodic rather than harmonic purpose. Each example shown through Figures XXI-XXIII, is accompanied by a steady chordal pattern that does not take the emphasis away from this vocal embellishment.

Ornament D: Turn figurations.

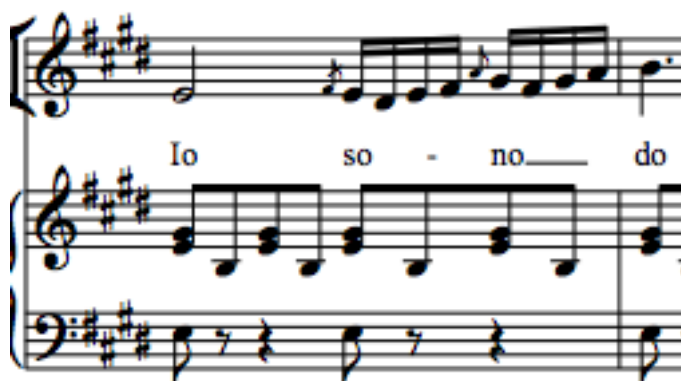


Figure XXI. “Una voce poco fa,” m. 55.

Figure XXII shows a musical score in G major (one sharp). The vocal line (treble clef) features a turn ornament on the note 'ge' in the phrase 'â - ge,'. The piano accompaniment consists of two staves: the right hand plays a series of eighth notes, and the left hand plays a series of eighth notes with rests. The lyrics '- rai - - - - - votre â - - - - - ge,' are written below the vocal line. The piano part includes the markings 'a' and 'poco a'.

Figure XXII. “Entre l’amour et le devoir,” m. 209-210.



Figure XXIII. “Ah! que l’amour une fois dans le coeur,” m. 142.

As before with the comparative analysis of arias in Chapter 4, these commonalities between the pieces are a clear indication of Berlioz’s acknowledgment of and, in many ways, adherence to traditional compositional elements used by his contemporaries, even if he is more novel in his harmonies, orchestrations, and other musical parameters. More importantly in this case, the similarities prove that Berlioz’s arias can serve the same pedagogical purposes as arias that—no matter how wonderful they may be—are overdone, such as “Una voce poco fa.” Specific to this circumstance, these two soprano arias by Berlioz could even serve as pedagogical precursory assignments leading up to assigning “Una voce poco fa,” where the coloratura can be more complicated. These concepts are even more broadly applicable to so much more of Berlioz’s operatic music.

For any pedagogue doubting the ability of a lyric or light lyric soprano’s competence to sing some of these arias, or even a full role, they only need to revisit the

Kunde diaries, since he, as a *bel canto* lyric tenor, struggled with conceptualizing the role of Cellini in this way. He writes:

I will have to discuss how to explain that I am not interested in the role at this time. It's such a big switch for me to even entertain the idea of embarking on a more dramatic type of role. For so many years I have worked to maintain my goal of being true to the best part of my voice, to the *bel canto* repertoire... Hard to integrate this kind of dramatic role with the other, more lyric roles. [...] He [Gardiner] is convinced I have the voice he is looking for in this production, since his goal is to recreate Berlioz's original orchestral conception, going back to the "Paris 1" version. That is, Maestro would like to present the opera in a more lyric, more *bel canto* interpretation. I am a little unsure of this—it's hard to think about Berlioz in that way, since most renditions of Berlioz today are quite heavy, even *verismo* in nature.<sup>63</sup>

After learning, rehearsing, and performing the role, however, Kunde said:

However, the most striking feature of the score is its wide variety of musical styles. Strophic and through-composed pieces exist side by side. Thick harmonies and bombastic orchestrations are followed by ethereal melody. It is truly a melting pot of all the elements at Berlioz's compositional command. And here is where the *bel canto* voice can work most effectively. Berlioz provides the drama and intensity in the surrounding orchestration, allowing the singer to bring the human element to the vocal line. Throughout the rehearsal process, it became evident that Berlioz knew well the limits of the human voice and placed the responsibility of the breadth of sound into the appropriate sections of the orchestra at all times. Perhaps Berlioz's Parisian public was unprepared for his iconoclastic approach to lyric drama, combining so many contrasting styles and sounds into a single work.<sup>64</sup>

Clearly, he found that his earlier, more generalized conceptions about Berlioz's vocal music only being for dramatic voices were inaccurate. Also, if his music fuses so many elements together, how can there not be enough variance and contrast in his compositional style for other voice-types to flourish through it—especially having been heavily influenced by composers such as Beethoven, Gluck, and his teacher Jean-François Le Sueur? The Berlioz pieces serve as wonderful pedagogical tools by

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<sup>63</sup> Kunde, "Cellini in Zurich," 418-19.

<sup>64</sup> Ibid., 424-426.

incorporating *bel canto*-style melodies in a French setting with colorful harmonies, various musical forms, subdued Italianate ornamentation, precursory Germanic textual richness, and comedic historical drama. These points are further emphasized in Part C through an analysis of standard operatic scenes found in *Benvenuto Cellini*.

### **Part C: Comparative analysis of ensembles**

Throughout the history of operatic development, many types of scenes and arias have become standard forms, such as the previously discussed cavatina/cabaletta aria form. Others examples include the Baroque *da capo* style aria and the inclusion of a Greek chorus. As seen with “Entre l’amour et le devoir... Quand j’aurai votre âge,” Berlioz was not a stranger to these concepts. He implements these, and others, into his operas. Educational opera scenes programs often include these types of ensemble numbers for a variety of reasons, such as creating musical interest in a program, providing young singers the experience of working with other colleagues, and developing acting and staging technique. Berlioz fills *Benvenuto Cellini* with beautifully crafted ensemble pieces that would be perfect excerpts for scenes programs. Also, many programs operate without a full orchestra for these events, so piano-vocal versions are even more accessible to less mature voices. If an orchestra is used, a director could opt to use the less full Paris I orchestration as John Eliot Gardiner did in the 2002 Zurich production.

Two scene styles that had become commonly used by the time of Berlioz’s composition of *Cellini* were the ideas of a three-part “drinking” song and two-part duets. These scene-types span the genre in many European cultures during this time. Berlioz’s

use of these styles is a further testament to his cosmopolitan compositional style, even at an early stage of development. Interestingly, the “drinking” song became more standard as opera evolved and culminates in the late *verismo* style. Examples include “Orgie” from Meyerbeer’s *Les Huguenots*, “Libiamo ne’ leiti calici” (Brindisi) from Verdi’s *La Traviata*, and “Im Feuerstrom der Reben” from Strauss II’s *Die Fledermaus*. Berlioz later wrote another rousing scene in this style, “Chanson de Brander,” from his dramatic legend *La Damnation de Faust*. In *Benvenuto Cellini*, Act I, Scène VIII, No. 8 leads into the “Chant des ciseleurs” and a rousing “drinking” song with chorus. The song is praising the honor and skill of the chisellers/metal-working craftsmen to which Cellini belongs, quite similar to the premise of Wagner’s guild and craftsmen centered opera *Die Meistersinger von Nürnberg* (1868). In *Cellini*, the craftsmen run up an exceptionally high bill, which they cannot afford, but eventually scheme their way out of their troubles. The overarching structure of this scene serves as an exact parallel to the core events in the finale of Act II of Puccini’s *La Bohème*, an opera that is frequently performed in full or in scenes in the collegiate setting.

Turning to the two-part duets, a beautiful example from Berlioz’s work is “Ah! le ciel, cher époux.” This duet follows a highly traditional form of the first singer presenting a solo melody that is then repeated back to them by their duet partner. Eventually they move into triadic harmonies and occasional unisons after some recitative-like melodic banter, before reaching the faster, more embellished and climactic second section (“Quand des sommets” in the *Cellini* duet). Composed just three years before *Benvenuto Cellini*, Donizetti’s Act I love duet, “Qui di sposa eterna...Ah! Verranno a te sull'aure” from his opera *Lucia di Lammermoor* incorporates these same elements, as do many

other opera duets of this era. These aforementioned Verdi, Strauss, Donizetti, and Puccini scenes are often included in educational scenes programs. Because of its equal value and nature as a predecessor to these scenes, Berlioz's scenes should be included as well.

It is clear that Berlioz, perhaps ahead of his time, was producing work of the same style and caliber of his contemporaries and adhering to conventional scene structures. Because *Benvenuto Cellini* was Berlioz's first surviving full opera—*Les francs-juges* was left unfinished in 1826—he relied on the influence of composers whose music he had studied in-depth, which is another way in which he learned these standard scene constructions. Since Italian opera was the dominate style in the earlier part of the nineteenth century at the Paris Opéra, some of these influences included Rossini and Donizetti. In turn, many of Berlioz's musical developments were highly influential on other composers, such as Wagner and Verdi. It was Mozart's music, however, that seems to have had the greatest impact in the conceptualization of *Benvenuto Cellini*. Mozart's influence in this opera is unmistakable, though Berlioz's relationship with Mozart's music was not always favorable. Referring to Mozart, he recounts in his *Memoirs*:

As a whole, therefore the dramatic works of this great composer had presented themselves in a highly unpropitious light. It was some years before more favorable conditions enabled me to appreciate their charm and lovely perfection. The marvelous beauty of his quartets and quintets and of one or two of the sonatas was what first converted me to this celestial genius, which thenceforth I worshipped while regretting that his admitted association with the Italians and learned contrapuntists had even slightly tarnished its purity.<sup>65</sup>

Scholars like Rushton and Cairns have already hinted at the impact of Mozart on Berlioz's operatic compositional style with their comparisons of *Cellini* and *Don*

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<sup>65</sup> Hector Berlioz, "Chapter 17," in *Memoirs of Hector Berlioz*, ed. David Cairns (New York: Alfred A. Knopf, 1969), 94.



*Giovanni*, which are both episodic operas with strange juxtapositions of comedic, high romantic, and seriously sinister elements. In terms of plot similarities, both scholars note that these operas each entail “death by duel, an escape by the cornered and morally equivocal ‘hero’ just before the interval, and a climax involving a statue.”<sup>66</sup> The operas begin strongly, include motives of seduction and drinking songs, have weaker middle sections, and attempt to convey a moral message. A musical motivic parallel crosses these two works as well. When discussing Cellini and Teresa’s first duet, Rushton notes that Teresa rejects his advances at first, “but since her answering phrase echoes his, like Zerlina’s ‘vorrei et non vorrei’ in the locus classicus of seductions, ‘Là ci darem la mano,’ we infer that while words express doubt, the *voice*...is already in the grip of Cellini’s fascination.”<sup>67</sup> Cairns also highlights the central importance of the sextets that occur in both operas—“Sola, sola in buio loco” in *Don Giovanni* and “Le pape ici!” in *Benvenuto Cellini*.

The trio scene in Act I of *Benvenuto Cellini* parallels many of Mozart’s comedic trios with a character spying and hiding, and teaches similar stage concepts. The opera that includes the most of these by Mozart is his *Le nozze di Figaro*, an opera that is easily one of the most frequently produced by academic institutions. A closer study of the trio scene from this opera’s second act will further show how Berlioz’s ensemble scenes are also accessible and retain an equal academic value. The Act II, No. 14 Terzetto from *Le nozze di Figaro* is a simpler, shorter blueprint for Berlioz’s expansion of his Act I trio. In *Figaro*, Cherubino has just been hidden in a closet in the Countess’s room, and the Count

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<sup>66</sup> Rushton, *The Music of Berlioz*, 302.

<sup>67</sup> *Ibid.*, 297.

is determined to prove it. Meanwhile, Susanna is lurking unseen in the background, listening to their conversation, and devising a scheme against the Count. After the trio, she switches places with Cherubino, who escapes during the duet “Aprite presto aprite,” and is later discovered by a surprised Count—much to the Countess’s delight.

In the Berlioz trio, Fieramosca is sneaking around, eavesdropping on Teresa and Cellini’s conversation, and coming up with a plan to disgrace Cellini. During the trio, he is forced to hide in Teresa’s room, while Cellini must hide behind a door when Balducci arrives after the trio. He is distracted while Cellini escapes, but Fieramosca is discovered by a surprised Balducci—much to Teresa’s delight. These stage concepts, along with their comedic intentions, are almost direct parallels to those in the *Figaro* trio. Also, during the Berlioz trio, Cellini and Teresa prove themselves to be cunning, scheming lovers, much like Susanna and Figaro (or like Rossini’s Rosina and Count Almaviva from *Il barbiere di Siviglia*). Musically, both trios are presented in triple meters, primarily 3/4 but also occasionally 9/8 in the Berlioz piece. They include beautiful lyric lines, as well as recitative-like passages where the characters are conversing. Similar melodic passages occur in some of the vocal lines as well. For instance, Teresa and the Countess each sing a short descending and then ascending scalar-like passage more than once in their respective trios. Figures XXIV and XXV show these comparable melodic fragments. Note that they are in the same soprano tessitura, even beginning on the same pitch of F5.

128

Sus.  
- or - di-ne, qui cer - to na - sce - rà, na - sce - rà,  
Aus - weg mehr, das Un - glück bricht he - rein, bricht he - rein,

La C.  
- or - di-ne, schi - viam per ca - ri - tà,  
- dal im Haus, nur kei - nen lau - ten Streit

II C.  
- or - di-ne, schi - viam per ca - ri - tà, per ca - ri - tà,  
- dal im Haus, nur kei - nen lau - ten Streit, nur kei - nen Streit,

*f* *p* *f* *p*

Figure XXIV. Trio, Act II, No. 14: Countess melodic fragment mm. 128-132 (middle line).

56

Sus.  
- ment ..., un vain tourment et sans es - poir

La C.  
- gant...

II C.  
C'est...

*f* *p*

Figure XXV. Trio, Act I, No. 4: Teresa melodic fragment mm. 56-57 (top line).

The trios are clearly quite similar, but they do have their differences. The Berlioz trio is much longer—approximately 12 minutes compared to Mozart's 3-4 minute ensemble—and it is much more rhythmically challenging. Perhaps this trio is more

appropriate for graduate-level voices, or at least more advanced musicians, since it is the art of putting this ensemble together that is more complex, especially the second half, which exudes the same kind of rhythmic drive and anxiety as “Aprite presto aprite” duet. The elongation of this trio is the equivalent of two Mozart ensemble numbers (excluding finales), but Cairns, nonetheless, praises its value saying that, “Berlioz never wrote anything more scintillating than this gleeful piece, which goes like the wind yet finds room for some of the most beautiful music in the score.”<sup>68</sup>

Assimilating a scene such as this one into a school's opera scenes program would be quite simple, as well as other Berlioz operatic numbers. Instead of singing the Delibes *Lakmé* duet for soprano and mezzo-soprano, one could substitute Hero and Ursula's gorgeous duo nocturne from Berlioz's *Béatrice et Bénédict*. Similarly, a Berlioz “drinking” song or two-part duet could easily replace or be interchanged with the Verdi, Strauss, Puccini, or Donizetti ensembles. According to the aesthetics survey, this lack of incorporation does not stem from an aesthetic depreciation of Berlioz's music nor has it been because of actual level of difficulty (of individual scenes), as shown through the analysis of Teresa and Rosina's arias. In summary, these scenes could be produced for the same expense as a typical Mozart or Rossini equivalent and teach the same operatic concepts. Continued disregard of this music is unjustified. This research has sought to illuminate the many inherently positive and useful values in the music of *Benvenuto Cellini*, but there is much that could still be investigated related to productions of this opera.

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<sup>68</sup> Cairns, *Servitude*, 120.

## CHAPTER 6

### SCORE SYNTHESIS AND FURTHER RESEARCH

One further obstacle facing the resurgence of productions of *Benvenuto Cellini* lies in the daunting task of choosing between the multiple versions of this work (or choosing to create a combination of them). Musicologists such as Hugh Macdonald and Christian Wasselin have argued about the values of each of the particular scores, Wasselin believing the Weimar version to be deficient in comparison to the Paris 1 & 2 versions.<sup>69</sup> Macdonald undertook the task of repairing and clearly presenting each of the three versions in his *New Berlioz Edition* and notes that the choices over which aria variation to sing, what sections to cut, and what orchestration to use are difficult, among other discrepancies, for any director.<sup>70</sup> Scholar Ora Frishberg Saloman also delves into this issue, arguing from a historical and psychological perspective why certain arias and scenes should be included in a performance of the work.<sup>71</sup> As an extension of this research, one could use Saloman's approach to create a synthesized score from the three versions and present this opera in its most accessible form.

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<sup>69</sup> Christian Wasselin, "The Hector Berlioz Website - Berlioz Bicentenary Special Benvenuto Cellini," The Hector Berlioz Website - Berlioz Bicentenary Special Benvenuto Cellini, accessed February 1, 2016, [http://www.hberlioz.com/Special/cwasselin\\_1e.htm](http://www.hberlioz.com/Special/cwasselin_1e.htm).

Macdonald, "The Original 'Benvenuto Cellini,'" 1045.

<sup>70</sup> Hugh Macdonald, *Hector Berlioz New Edition of the Complete Works, Benvenuto Cellini*, Kassel: Bärenreiter, 2005.

<sup>71</sup> Ora F. Saloman, "Literary and Musical Aspects of the Hero's Romance in Berlioz's Benvenuto Cellini," *The Opera Quarterly* 19, no. 3 (2003): 401-16, accessed March 3, 2016. doi:10.1093/oq/19.3.401.

Other extensions of this research could include partnering with a university opera workshop program and evaluating the experience and success of incorporating this music in a concert setting. Contacting publishing companies and anthology editors about the parameters for aria inclusion would certainly be another avenue to pursue to build upon this research. Additional investigation could focus on how frequently these arias or scenes are being performed in educational settings to provide hard data evidence to supplement the pedagogical survey that points to this music not frequently being heard. In time, it may well be worth revisiting the data regarding the frequency of performances of *Benvenuto Cellini* and/or other operas by Berlioz since there has been a slight resurgence in his operatic music in recent years.

Furthermore, if one has a great interest in vocal health, comparative scientific studies regarding the muscular vocal stress of various arias or roles by Berlioz and to those of other composers could be conducted, with the help of dedicated participants and doctors with the proper equipment and analytical skills. This could even be expanded to other lesser-known arias and scenes from works in the French grand opera tradition. Because of Berlioz's status within the orchestral world, his music is a perfect gateway for revisiting the music and spectacle of French grand opera, which could certainly see a resurgence in modern tastes. With minimal scholarship solely dedicated to this opera or its beneficial properties in vocal pedagogy, as well as that of other operatic repertoire by Berlioz, there is certainly room for expansion on this subject.

## CONCLUSION

The Kunde diaries note, “The challenges of the score, the complexity of the historical figures’ personalities, and the interweaving of musical styles make this Berlioz opera sound so timeless, so eternally fresh.”<sup>72</sup> Numerous people have similarly praised *Benvenuto Cellini*, including Gautier and Liszt. Gautier called it a “bold, original, thoroughly novel work,” while Liszt proclaimed that it was “one of the most powerful works” he knew. In 1883, Marie Jaëll, a composer and pianist herself, wrote of the work’s future revival saying, “How many other glories will fade! For it will live as long as French music itself...this dazzling effervescence of mind and wit no one has captured like Berlioz, and it will be his undying glory.”<sup>73</sup> Maybe one day Jaëll’s proclamation about *Benvenuto Cellini* will come true, but even if it never becomes Berlioz’s most notable work, it should undeniably be a living work rather than one that has been retired to the shelves for occasional viewing. This opera, like many other composers’ first operas, is not faultless. Indeed the libretto and third act have received due criticism, but this opera includes so much music that is worth exploring and hearing.<sup>74</sup> Rushton called the work the, “most interesting, and musically the richest, French opera between *Guillaume Tell* and *Les Troyens*,” and it has been said that its failure was due to its music, which was “too good for its performers and its public.”<sup>75</sup>

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<sup>72</sup> Kunde, “Cellini in Zurich,” 426.

<sup>73</sup> Schmidgall, *Literature*, 153.

<sup>74</sup> Holoman, “Cellini,” *Grove Music Online*.

<sup>75</sup> Rushton, *The Music of Berlioz*, 303.

This research has intended to highlight the opera's many musical and pedagogical merits. With regards to production, it is encouraging that there has been a slight increase in the number of staged productions of *Benvenuto Cellini* over the last few years. However, it is clear that many houses (and their artistic directors) remain oblivious to the work or are unwilling to give the opera a chance. These productions do not have to deplete the budget more than any other standard work. Many artistic decisions would have to be made in reference to the three different scores, but a director who wants a lot of freedom within a project should be excited by this challenge. Most importantly, many audience reviews of this work are positive, much of which is due to the aesthetical value of the music. It is rich, contrasting, and enjoyable. The varying moods and dramatic elements are often brilliantly captured through the music, which eloquently displays Berlioz's dramatic passion and compositional finesse.

Having been proven as equally worthy of study as its counterparts through the series of analytical comparisons presented in this research, the value of Berlioz's operatic music is undisputable, which may be even more applicable in the pedagogical realm than in the field of performance. This music is a wonderful vessel for responsible, developed singers (more plausibly at a graduate level), but there are numbers, such as the analyzed soprano arias from *Benvenuto Cellini*, that are appropriate for even advanced younger singers to use as pedagogical tools or exercises and to learn technique through French repertoire that is comparable to the Italian and German counterparts they are likely studying. In this thesis, I have provided suggestions for integrating the music into the standard vocal repertoire, in hopes of opening doors for increased performances of Berlioz's music, but further research is still needed. Similar to the arias, scenes from



*Benvenuto Cellini* and other lighter Berlioz operas could provide the same educational experience as the over-performed Mozart trios and duets often seen in academic scenes programs since the Berlioz scenes are comprised of interesting music, include similar character-types, and serve similar dramatic purposes.

Further work and exploration abounds in revitalizing awareness of and performance frequency of Berlioz's operatic music. Embodied in this genre, his musical inventiveness, insightful comedic and dramatic understanding, outpouring of melodic lyricism, and penchant for bold and clever harmonies never ceases to entertain. Perhaps Hector Berlioz, the master of dramatic contrast and irony, may yet find his place among the operatic sentinels through his brilliant musical sculpture that is *Benvenuto Cellini*.

## Appendix

### Part A: Aesthetics Survey Findings

Recordings by renowned artists such as Gregory Kunde and Anna Netrebko served as the standardized source material for the participants in the study, so a discrepancy about the quality of the singing would not interfere with the results.

The first set of data collected asked respondents to compare three soprano arias and to rank them in their order of aesthetic preference with “1” being the most preferred to “3” being the least preferred. The arias included Berlioz’s “Entre l’amour et le devoir” from *Benvenuto Cellini*, Meyerbeer’s “Parmi les pleurs” from *Les Huguenots*, and Donizetti’s “O mio Fernando” from *La Favorita*. Figure XXVI below shows the graphic and statistical data of the 142 responses given to this question.

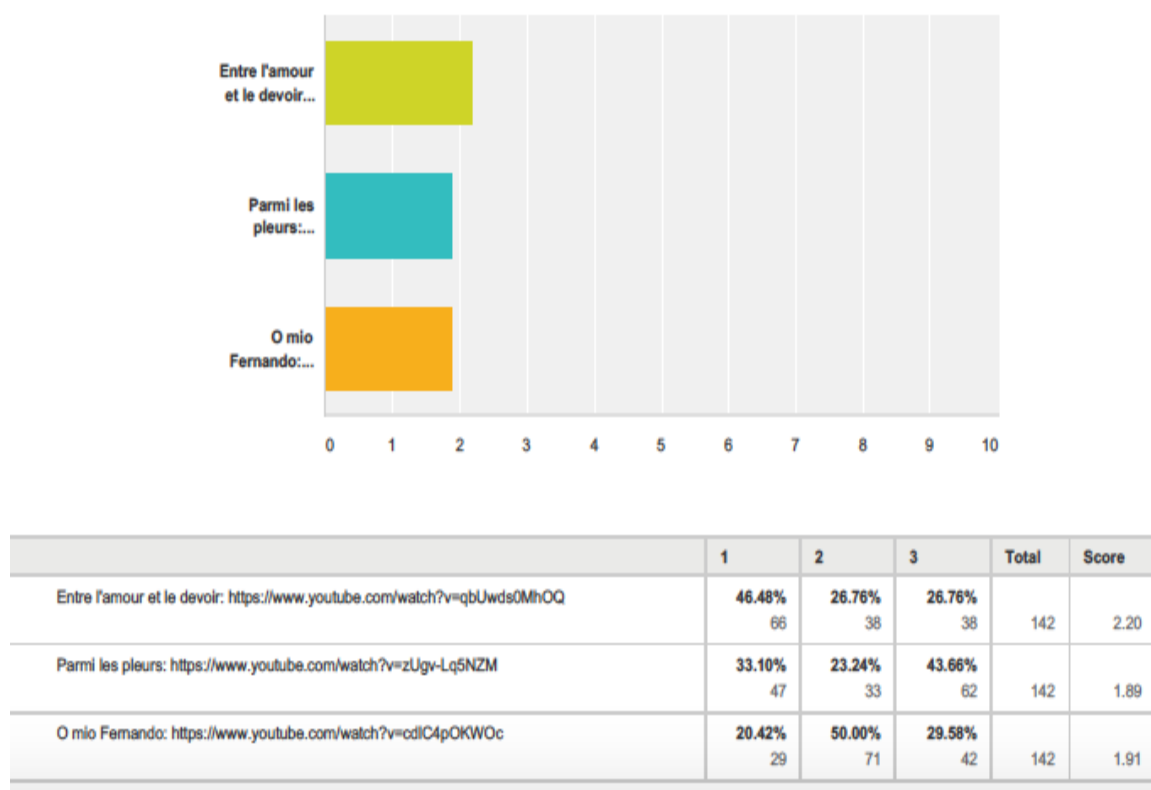


Figure XXVI. Aesthetic ranking of the soprano arias “Entre l’amour et le devoir,” “Parmi les pleurs,” and “O mio Fernando.”

As can be seen from the data, Berlioz's aria is definitely the favorite, leading over the second ranking aria by 13.38%.

Similarly, the second question asked for the same ranking system to be applied to different content. This segment analyzed three tenor arias including Berlioz's "La gloire était ma seule idole" from *Benvenuto Cellini*, Donizetti's "Spirto gentil" from *La Favorita*, and Verdi's "Celeste Aida" from *Aida*. Below, Figure XXVII shows the data of the 142 responses given.

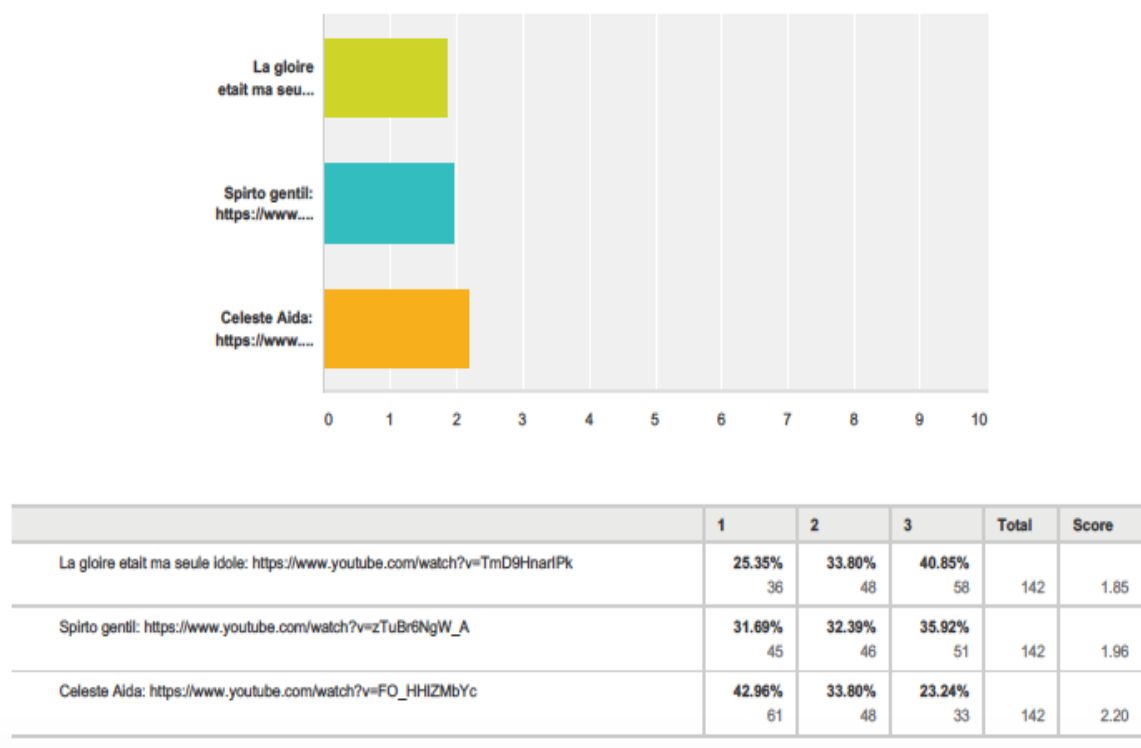


Figure XXVII. Aesthetic ranking of the tenor arias "La gloire était ma seule idole," "Spirto gentil," and "Celeste Aida."

In contrast to the findings of the first aesthetic question, Berlioz's aria ranks last by 17.61%, showing a modern depreciation of this piece of music.

Participants were again asked to evaluate these two arias by their aesthetic preference. Below, Figure XXVIII shows the results of this survey question.

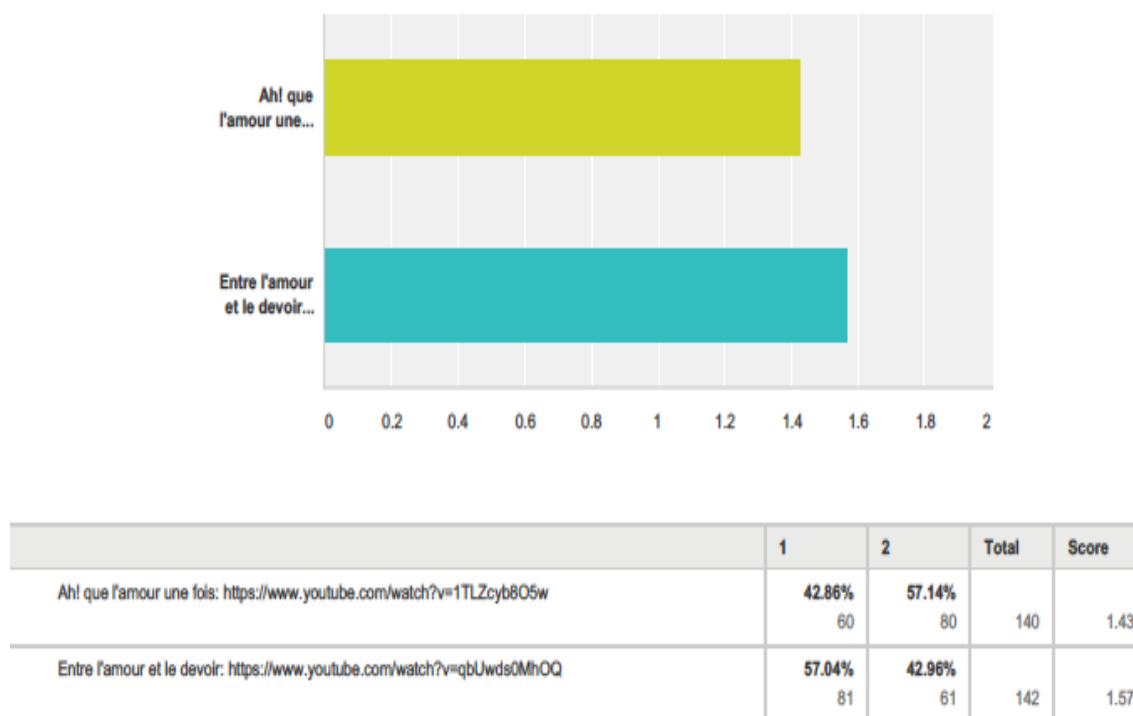


Figure XXVIII. Aesthetic ranking of the Berlioz soprano arias “Ah! que l’amour une fois dans le ciel” and “Entre l’amour et le devoir”

The data clearly supports the choice to use “Entre l’amour et le devoir” in modern productions since it leads in aesthetic preference by 14.18%. On the whole, it is much livelier and more appropriate for the drama in that scene than “Ah! que l’amour une fois dans le Coeur,” which later became the musical material for his romance for violin and orchestra *Rêverie et caprice*.

### Part B: Plot Summary Sources of *Benvenuto Cellini*

1. <http://www.metopera.org/Discover/Synposes-Archive/Benvenuto-Cellini/>
2. D. Kern Holoman. "Benvenuto Cellini." *The New Grove Dictionary of Opera*. Grove Music Online. Oxford Music Online. Oxford University Press, accessed April 18, 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/O003760>.

## Part C: Translations of Berlioz Arias

### La gloire était ma seule idole

Une heure encore et ma belle maîtresse  
Va venir dans ces lieux.  
Une heure encore amour,  
Et si tu veux  
De tous ces cœurs fous f'allégresse  
Le mien sera le plus joyeux.  
Ah! tu serais ingrat si tu trompais mes  
vœux.

La gloire était ma seule idole,  
Un noble espoir que je n'ai plus  
Ceignait mon front de l'auréole  
Que l'art destine à ses élus;  
Mais cet honneur je le dédaigne.  
Teresa seule en mon cœur règne,  
Vois donc amour ce que je fais pour toi,  
Protège-la, protège-moi.  
Ma bien aimée était heureuse,  
Et comme un fleuve ses beaux jours,  
Loin de la mer sombre, orageuse,  
Paisible ment suivaient leur cours,  
Mais au repos elle préfère  
Ma vie errante et ma misère

### Entre l'amour et le devoir

Entre l'amour et le devoir  
Un jeune cœur est bien à plaindre,  
Ce qu'il désire il doit le craindre,  
Et repousser même l'espoir  
Se condamner à toujours feindre,  
Avoir des yeux, et ne point voir  
Comment le pouvoir?  
Quand j'aurai votre âge,  
Mes chers parents,  
Il sera temps d'être plus sage  
Mais à dix-sept ans  
Ce serait dommage, vraiment bien  
dommage,  
Oh! dès qu'à mon tour  
Je serai grand' mère,  
Dès que je serai grand' mère  
Alors laissez faire, malheur à l'amour.

### Glory was my only idol

One more hour and my beautiful mistress  
Will come to these places.  
An hour still love,  
And if you want  
Of all these crazy hearts  
Mine will be the most joyful.  
Ah! You would be sorry if you deceived me.

Glory was my only idol,  
A noble hope that I no longer  
Girded my forehead with the halo  
That art is destined for its elect;  
But I despise this honor.  
Teresa alone in my heart reigns,  
See therefore love what I do for you,  
Protect me, protect me.  
My beloved was happy,  
And as a river its beautiful days,  
Far from the dark, stormy sea,  
Peacefully followed their course,  
But at rest she prefers  
My wandering life and misery

### Between love and duty

Between love and duty  
A young heart is well to be pitied,  
What he wants he must fear,  
And even postponing hope  
To condemn oneself to pretending always,  
Have eyes, and not see  
How power?  
When I am your age,  
My dear parents,  
It will be time to be wiser  
But at seventeen  
It would be a shame, really a pity,  
Oh! As soon as my turn  
I will be a great mother,  
As soon as I am grandmother  
So let it be done, woe to love.

**Ah! que l'amour une fois dans le coeur**

Ah! que l'amour une fois dans le coeur.

A de peine, à quitter son asile!

Comme il y tient et qu'il est difficile d'en  
déloger cet obstiné vainqueur!

En vain les jeux, la danse, la parure, pour le  
chasser combattent follement;

l'amour lui-même oubliant sa capture, en vain  
s'envole et s'éloigne un moment!

Ah! ce n'est qu'un moment!

Comme l'oiseau retourne à la douce verdure,  
amour revient toujours au coeur aimant!

**Ah! That love once in the heart**

Ah! That love once in the heart.

With difficulty, to leave his asylum!

How well it is, and how difficult it is to  
dislodge this obstinate conqueror!

In vain the games, the dance, the ornament,  
to chase him fight madly;

Love itself forgetting its capture, in vain  
flies away and leaves for a moment!

Ah! This is only a moment!

As the bird returns to the sweet greenery,  
love always returns to the loving heart!

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